

THE ART-JOURNAL.



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THE
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

CASSIOBURY.



CASSIO-BURY, or Cassiobury, as it is sometimes spelt, lies about a mile distant from

Watford, in Hertfordshire. It is, therefore, within easy distance—sixteen miles—from London, and may be considered as one of the breathing places of denizens of the Metropolis. The name of Cassiobury is said, and with reason, to be derived from the Cassii, a tribe of the Britons who occupied the district, and whose stronghold, Verulamium, lies only a few miles away.

The Cassii were, at the time of the landing of Julius Caesar, commanded by Cassibelanus, under whom they fought many battles with the invaders. The hundred is still called the hundred of Cassio, and the affix of *bury* evidently signifies an assemblage of dwellings surrounded by walls, or a burgh or borough. "Being, as its name implies, the only *bury* within the manor of Cassio during the Saxon era, it might have been either the seat of justice for the hundred (for the name *bury* will admit of this construction), or an occasional retreat of some of the British princes residing at Verulamium, of whom Cassibelanus was one," and by some writers it is stated to have been "the actual seat or home of Cassibelanus."

Under the Saxons the manor of Cassio was, it has been stated, among the numerous possessions of Offa with which he endowed the Abbey of St. Albans, and it remained attached to that abbey until the dissolution of the religious houses by Henry VIII. In Domesday book it is stated that "the Abbot of St. Albans holds Cassio; it answers for twenty hides; of these the abbot holds nineteen. There is land for twenty-two ploughs. Six hides are in

demesne, and there are five ploughs, and a sixth may yet be made. Three foreigners and thirty-six villains with eight bordars have there fifteen ploughs, and one may yet be made. There are, moreover, three bordars and two bondmen, and four mills of 2s. 8d. Meadow for twenty-two ploughs. Pasture for the cattle. Pannage for 1,000 hogs. Its whole value is £28; when received £24; and in King Edward's time £30. St. Alban held and holds this manor in demesne." In the twelfth century the revenue duties payable from Cassio to the abbey were, at Christmas 2s. and twenty-four hens; at Easter, 2s. and 600 eggs; and on St. Alban's day 2s. and twenty-four cheeses. By Henry I. the whole liberty of Cassio was formally made over to the abbey. In 1546, after the dissolution of the monasteries, "the lordship or manor of Cayshobury" and other places was granted to Sir Richard Morrison, Knight, in consideration of certain property in Yorkshire and Worcestershire, and of the sum of £176 17s. 6d. in money; to hold the same by the service of the tenth part of a knight, and paying for the same yearly £5 12s. 6d.

Soon after this, Sir Richard commenced the erection of "a faire and large house, situated upon a dry hill not far from a pleasant river in a fair park, and had prepared materials for the finishing thereof; but before the same could be half built, he was forced to fly beyond the seas."

The mansion was completed by his son, Sir Charles Morrison, who died in 1599. On the marriage of Elizabeth Morrison, the only surviving child of Sir Richard's grandson, the property passed to her husband, Arthur Capel, created Baron Capel of Hadham, in 1641, from whom the present possessor, the Earl of Essex, is lineally descended. Baron Capel appears to have resided more at Hadham than at Cassiobury, but his son, Arthur Capel, created Viscount Malden and Earl of Essex in 1661, after residing there for a time, took up his residence at Cassiobury, the greater part of which he is said to have rebuilt—indeed it is said that the whole of the mansion, with the exception of the north-west wing, was rebuilt by him, employing for the house May, the architect, and for the laying out of his gardens Moses Cooke—who in 1675 published a volume on fruit trees—and, it is also said, Le Notre, and Rose, his head-gardener at Essex House, in the Strand. Of the house and its gardens, Evelyn, on the 16th April, 1680, thus wrote:—"On the earnest invitation of the Earl of Essex, I went with him to his house at Cassiobury in Hertfordshire. It was on Sunday, but going early from his house in the square of St. James's, we arrived by ten o'clock; this we thought too late to go to church, and we had prayers in his chappell. The house is new, a plain fabric built by my friend Mr. Hugh May. There are



CASSIOBURY: BACK VIEW.

divers faire and good rooms, and excellent carving by Gibbons, especially the chimney-piece of ye library. There is in the porch or entrance a painting by Verrio, of 'Apollo and the Liberal Arts.' One room parquett with yew which I lik'd well. Some of the chimney-mantles are of Irish marble, brought by my lord from Ireland, when he was Lord Lieutenant, and not much inferior to Italian. The tympanum or gable at the front is a *basso-relievo* of Diana hunting, cut in Portland stone handsomely enough. I did not approve of the middle dores being round, but when the Hall is finished as design'd, it being an oval with a cupola, together with the other wing, it will be a very noble palace. The library is large, and very nobly furnished, and all the books are richly bound and gilded; but there are no MSS. except the parliament rolls and journals, the transcribing and binding of which cost him, as he assured me, £500. No man has been more industrious than this noble lord in planting about his seat, adorned with walkes, ponds, and other rural elegancies; but the soile is stony, churlish, and uneven, nor is the water neere enough to the house, though a very swift and cleare stremme run within a fift shot from it in the valley, which may be fift call'd Coldbrook, it being indeed excessive cold, yet producing fair troutes. 'Tis pity the house was not situated to moxe advantage, but it

seems it was built just where the old one was, which, I believe, he onlley meant to repaire; this leads men into irremediable errors, and saves but a little. The land about it is exceedingly addicted to wood, but the coldness of the place hinders the growth. Black cherry-trees prosper even to considerable timber, some being 80 foot long; they make alsoe very handsome avenues. There is a pretty oval at the end of a faire walke, set about with treble rows of Spanish chestnut trees. The gardens are very rare, and cannot be otherwise, having so skilful an artist to govern them as Mr. Cooke, who is, as to ye mechanick part, not ignorant in mathe-matiks, and portends to astrologie. There is an excellent collection of the choicest fruit."

By the second Earl of Essex the gardens were altered and improved; and, it is said, that those of the old mansion of the Morrisons which had not been reconstructed by the first earl, were restored or rebuilt by him. With the exception of these alterations and a few other occasional repairs, the house remained as it was left by the first Earl of Essex, until the beginning of the nineteenth century, when the greater part was again rebuilt by the late earl, from the designs of James Wyatt.

We now proceed to speak of the families of Morrison and Capel, to whom Cassiobury has successively belonged.

William Morrison, or Morysine, in the reign



of Henry VI. resided at Chardwell, Yorkshire, and it was his grandson, Thomas Morrison, of Chardwell, son of William Morrison by a daughter of Roger Leigh, of Preston, who removed into Hertfordshire. He married a daughter of Thomas Merry, of Hatfield, by whom he had a son, Sir Richard Morrison, who, in 1537, succeeded Cardinal Pole in the prebend of Yatminster-Secunda in Salisbury Cathedral. In 1539 he was appointed by Henry VIII. ambassador to Charles V., Emperor of Germany, in which he was accompanied by Roger Ascham, and, in 1546, had a grant of the manor of Cashiobury, and soon after commenced building there a mansion of considerable size. Besides Cashiobury he had grants, and acquired much property, in London, Wiltshire, Hampshire, and Somersetshire. Under Queen Mary and her persecutions Sir Richard was compelled to fly from England, and died at Strasburg in 1556. He married Bridget Hussey, daughter of Lord Hussey (who, after his death, married successively Henry, second Earl of Rutland, and Francis, third Earl of Bedford), by whom he had issue one son, Sir Charles Morrison, Knight, and three daughters, Elizabeth, married first to Henry Norris, son of Lord Norris of Rycote; and secondly to Henry, second Earl of Lincoln; Mary, married to Bartholomew Hales, of Chesterfield; and Jane Sibilla, married, first to Edward, Lord Russell, and, second, to Arthur, Lord Grey, of Wilton. Sir Charles Morrison, who was knighted by Queen Elizabeth, and was a minor at the time of his father's death, married Dorothy, daughter of Nicholas Clarke, and widow of Henry Long, of Shengie, and by her had issue a son, Sir Charles Morrison, and three daughters, Bridgett, married to Robert, fifth Earl of Sussex, Elizabeth and Catherine, who died unmarried. This second Sir Charles, who succeeded his father in 1599, and was then a minor, was created a baronet by letters patent, June 29, 1611, and on the coronation of Charles I. was installed a Knight of the Bath. He married Mary, daughter and co-heiress of Baptist, Lord Hicks and Viscount Campden, (the lady afterwards married successively Sir John Cooper, Bart., and Sir Richard Alford, Knight), and by her had issue two sons who died young, and a daughter, Elizabeth Morrison, who thus became his only heir. This lady, Elizabeth Morrison, married Arthur Capel, who, by letters patent, dated August 6, 1641, was created Baron Capel, of Hadham, and thus the large estates of the Morrisons, both at Cashiobury and elsewhere, passed into the family of Capel, its present holders. The arms of Morrison were, *or*, on a chief, *gules*, three chaplets of the first. Crest, specially conferred on Sir Richard, in allusion to his literary attainments, a Pegasus rising, *or*.

The noble family of Capel to whom Cashiobury, as has been stated, passed by marriage with the heiress of Morrison, and to whom it still belongs, is of considerable antiquity, and few families have been enriched by so many scions of brilliant intellect. The family appears to have been originally of Capel's Moan, near Stoke Neyland, in Suffolk, and here in 1261 resided Sir Richard de Capel, Lord Justice of Ireland: in 1368, Lionel, Duke of Clarence, son of Edward III., left by will "to John de Capell, my chaplain, a girdle of gold, to make a chalice in memory of my soul." Later on another John Capel, who died in 1441, left, by his wife, Joan, besides a son, John, a second son, William Capel, who was a draper and citizen of London, "and successively alderman, sheriff, representative of the city in Parliament, and lord mayor, and had the honour of knighthood conferred on him by Henry VII." He was twice lord mayor, and several times M.P. for the city. He died in 1515, and "was buried in a chapel founded by himself on the south side of the church of St. Bartholomew, near the Royal Exchange, London." He also gave his name to Capel Court. He married Margaret, daughter of Sir Thomas Arundell, of Lanhorne, by whom, besides two daughters, he had a son, Sir Giles Capel, Knight, who succeeded him, and married first, Mary, daughter of Richard Roos, son of Lord Roos, and, secondly, Isabel, daughter of

Sir Thomas Newton, by whom he had issue a daughter, and two sons, Sir Henry and Sir Edward. Sir Henry Capel married Anne, daughter of Lord Roos, and granddaughter of the Duchess of Exeter, sister to King Edward IV.: he died without surviving issue, and was succeeded by his brother, Sir Edward Capel, whose wife was Anne, daughter of Sir William Pelham, ancestor of the Dukes of Newcastle; he, dying in 1577, was succeeded by his eldest son, Sir Henry Capel, Knight, who, by his

second wife, Catherine, daughter of Thomas, Earl of Rutland, had, besides several others, a son, Sir Arthur Capel, Knight, who succeeded him, and was in turn succeeded by his son, Sir Henry Capel. This gentleman, who, like many of his family, had been sheriffs of Herts, married twice. By his first wife, Theodosia, daughter of Sir Edward Montagne, he had issue, besides others, a son, Arthur Capel, who was a minor at the time of his death.

Arthur Capel was born about the year 1614,



CASHIOBURY: FROM THE WOOD-WALKS.

and, both his parents dying when he was young, he was brought up by his grandfather, Sir Arthur. He espoused the royal cause in the troublous times of Charles I., and became one of his most valued and zealous adherents. He was rewarded with a peerage, being created Baron Capel of Hadham, the king in desiring this reward having written to the queen, "there is one that doth not yet pretend, that deserves as well as any; I mean Capel; therefore I desire

thy assistance to find out something for him before he ask." After taking an active part in support and defence of the king, Lord Capel was imprisoned in the Tower, and on the 9th of March, 1649, he was beheaded before the great gate of Westminster Hall. "His body was buried at Little Hadham, with an inscription stating him to have been murdered for his loyalty to King Charles I.; and his heart, according to a wish he had expressed to Bishop



CASHIOBURY: FROM THE SOUTH-WEST.

Morley, was inclosed in a silver cup and cover, to be eventually buried at the feet of the master whom he had so zealously served. But no funeral rites being performed to the memory of Charles I., the cup was kept in a press at Hadham, where it was discovered in 1703, and its contents placed in the family vault." It was this Lord Capel, who, before his elevation to the peerage, had married Elizabeth Morrison, and so acquired Cashiobury and the rest of the large

possessions of the Morrison family. The issue of this marriage was four sons and four daughters, viz., Arthur, who succeeded his father; Sir Henry Capel, created Baron Capel of Tewkesbury; Charles and Edward, who died unmarried; Mary, married, first, to Lord Beauchamp, and, secondly, to Henry, Duke of Beaufort; Elizabeth, married to the Earl of Carnarvon; Theodosia, wife of the Earl of Clarendon; and Anne, of John Strangeways.

Arthur, second Baron Capel, was, in 1661, created Viscount Malden, and Earl of Essex, and in 1670 was appointed ambassador to the court of Denmark. He it was who, as has already been stated, rebuilt Cassiobury, and formed its beautiful gardens. In 1683 his lordship was apprehended at Cassiobury on a charge of being concerned in the famous "Rye House Plot," and was committed to the Tower, where he was, as is believed, foully murdered, or, at all events, where he was found dead with his throat cut. The earl married Elizabeth, only daughter of Algernon Percy, Earl of Northumberland, by whom he had six sons and two daughters, most of whom dying young, he was at his death succeeded by his fifth son, Algernon Capel.

Algernon, second Earl of Essex, was gentleman of the bed-chamber to King William III., and held important offices under Queen Anne. He married Mary, daughter of the Earl of Portland, by whom he had issue two daughters and one son, William Capel, who succeeded him as third Earl of Essex; he married twice, and had, by his first wife, Jane, daughter of the Earl of Clarendon, four daughters; and by his second wife, Elizabeth, daughter of the Duke of Bedford, four daughters, and one son, by whom he was succeeded. This was—

William Anne Holles Capel, fourth Earl of Essex, one of the Lords of the Bedchamber to George II. and George III., and Lord-Lieutenant of Hertfordshire. He married Frances, daughter of Sir Charles Hanbury Williams, Bart., by whom he acquired the estate of Hampton Court, Herefordshire, which was afterwards sold to Richard Arkwright, Esq., of Cromford, Derbyshire, and by her had issue two daughters, and a son, George Capel, who succeeded him, in 1759, as fifth earl of Essex; and, secondly, Harriet, daughter of Colonel Thomas Bladen, by whom he had issue five sons, viz., one who died young; John Thomas, whose son succeeded to the title and estates as sixth earl of Essex; Lieut-General Thomas Edward Capel; Hon. and Rev. William Robert Capel, chaplain to the King; and Rear-Admiral the Hon. Bladen Thomas Capel. His lordship died in 1799, and was succeeded by his son, George Capel, who, having succeeded to the estates of his maternal grandmother, assumed the name of Coningsby, and became George Capel-Coningsby, fifth Earl of Essex, Viscount Malden, and sixth Baron Capel. His lordship married twice, first, in 1786, Sarah, daughter of Henry Bazet, Esq., of St. Helena, and widow of Edward Stephenson, Esq.; and secondly, in 1838, Catherine, daughter of Mr. E. Stephens, but had no issue by either marriage. His lordship died in 1839, and was succeeded in his title and estates by his nephew, Arthur Algernon Capel, the son of his half-brother, the Hon. John Thomas Capel.

Arthur Algernon Capel, sixth Earl of Essex and Viscount Malden, and seventh Baron Capel of Hadham, was born January 28th, 1803. In 1825 he married the Lady Caroline Jeanetta Beauclerk, third daughter of the eighth Duke of St. Albans, and by her, who died in 1862, had issue: Arthur De Vere Capel, Viscount Malden, born 1826 (heir to the title and estates), who married, in 1853, Emma Martha, daughter of Sir Henry Meux, Bart., and had issue; the Hon. Adela Caroline Harriet Capel, now deceased, married to the Earl of Eglington; the Hon. Reginald Algernon Capel, married to Mary, daughter of John Nicholas Fazekely, Esq., and niece of the Earl of Rokeby; and the Hon. Randolph Capel. In 1863 his lordship married, secondly, the Lady Louise Caroline Elizabeth Boyle, daughter of Viscountess Dungarvon, and sister to the Earl of Cork, and by her has issue living, the Hon. Arthur Algernon Capel, born 1864, and a daughter, born 1870. His lordship is patron of the livings of Watford, in Hertfordshire, Rayne, in Essex, Shuttington, in Warwickshire.

The arms of the Earl of Essex are—*Gules a lion rampant between three crosslets fitchée, or; crest, a demi-lion rampant supporting a cross-crosslet fitchée, or; supporters, two lions, or, ducally crowned, gules; motto, "Fide et Fortitudine."*

The park of Cassiobury embraces an area of nearly seven hundred acres, of which more than three hundred and fifty are called "the Home

Park," and about two hundred and fifty the "Upper Park;" they are separated from each other by the river Gade, which flows between them. The remainder of the ground is divided into woods, lawns, gardens, and all the other elegancies of grounds around the house, the site of which is also included in it. The parks are well wooded with majestic trees, among which

are a profusion of beech, oak, elm, and fir—some of the latter resembling in their enormous size those of Norway. Several of the beech-trees, too, are of gigantic size, some being said to cover an area of ground nearly 150 feet in diameter.

The present mansion was built from the designs of Mr. James Wyatt, at that time the



CASSIOBURY: THE SWISS COTTAGE.

fashionable architect of Fonthill Abbey, of parts of Windsor Castle, and other places: it is of that peculiar style of Gothic architecture which characterises most buildings erected by him. The general plan is a square; the building surrounding a courtyard or quadrangle, with a cloister on two of its sides; the entrance being to the west, the chief rooms to the south, the private or family rooms to the east, and the

kitchen, servants' offices, &c., to the north. A porch screens the entrance-doorway, that opens into a narrow cloister, on the right of which is a small vestibule and enclosed staircase. Eastward of these is the great cloister, having five windows, partly with stained-glass, and its walls adorned with full-length family portraits and other paintings.

Branching off from the cloisters is the SALOON,



CASSIOBURY: THE LODGE.

placed between the dining and drawing-rooms. "Its ceiling is adorned with the painting Evelyn mentions as belonging to the hall of the old mansion, and to have been the work of Verrio: the subject being composed chiefly of allegorical figures—Painting, Sculpture, Music, and War. In this apartment are two cabinets, containing numerous miniatures painted by the Count-

ess of Essex," and many family, and other portraits.

In the DINING-ROOM, which is a noble apartment, with wainscoted walls, also hang several remarkably fine family and other portraits, by Vandyke, Hoppner, and others pictures—notably 'The Cat's Paw,' by Landseer, and 'The Highlander's Home,' by Wilkie.

THE ART-JOURNAL.

The GRAND DRAWING-ROOM, which is filled with all the elegancies and luxuries of the most refined taste, and with the choicest cabinets, is adorned with paintings by Turner, Callicott, Collins, and others. These are of the highest order—rare and beautiful examples of the great English masters in Art. Adjoining the drawing-room is the conservatory cloister, which is entered both from it and from the library.

The LIBRARY, which occupies four rooms,—respectively known as the Great Library, the Inner Library, the Dramatists' Library, and the Small Library,—is remarkably extensive; and contains, as such a library ought, a rare collection of valuable books in every class of literature. In these various rooms is preserved a fine collection of family paintings; and here, too, will be noticed some of Grinling Gibbons' matchless carvings, which are noticed by Evelyn as being there in his day. Among the historical relics preserved in the Library is the handkerchief which Lord Coningsby applied to the shoulder of King William III., when that monarch was wounded, in 1690, at the battle of the Boyne. It is stained with the blood of the king. There is

also here a piece of the velvet pall of Charles I., taken from the tomb at Windsor, when it was opened in 1813, with a fragment of the Garter worn by the king at his execution.

Like these, the other apartments at Cassiobury are filled with choice paintings and with everything that good taste and a lavish hand can suggest. The family portraits are, as might be expected, numerous, and of the highest order of Art; several are by Vandyck, Cornelius Jansen, Sir Peter Lely, Sir Joshua Reynolds, and other famous artists. Throughout the rooms are scattered admirable works by Rembrandt, Cuyp, Teniers, &c. &c.

We have made but brief reference to the gardens and grounds, and scarcely noticed the spacious and very beautiful Park. They are charms that neither lofty descent nor large wealth could purchase; the bequests only of Time. Centuries have passed since some of these magnificent trees were planted. The house is best seen from one of the high steeps on the opposite side of the river that runs through the demesnes: lines of venerable chestnuts border a green sward that extends for miles.



IN THE CHURCH AT WATFORD.

Here and there glimpses are caught of the mansion, made by distance more picturesque than it is at a nearer range. In fact, there is at Cassiobury the happy combination of grandeur and beauty, natural grace in association with rich cultivation, that makes so many of the Stately Homes of England the boast and glory of the country.

The family burial-place of the Morrison and Capel families of Cassiobury is at Watford, where a fine monumental chapel exists in the parish church. This chapel "contains sepulchral memorials to the Morrison and Capel families, from that of Lady Morrison, wife of Sir Richard Morrison, who directed the chapel to be built in 1595." In the centre is an altar-tomb, supported upon six pillars, of various coloured marbles, on which rests the recumbent figure of "Lady Bridget, Countess of Bedford"—the lady by whom the chapel was founded—and daughter of Lord Hussey. She died in 1600.

On the south side "is a large and gorgeous monument to Sir Charles Morrison the elder, whose effigy, in armour, in a reclining posture, is placed under the canopy." On either side

of the tomb, in kneeling positions upon pedestals, are figures of the son and daughter of Sir Charles Morrison, and Bridget Morrison, Countess of Sussex. This work was executed by Nicholas Stone, in 1619, who agreed with Sir Charles to make "a tomb of alabaster and touchstone," and whose entry in his note-book as to price is very curious. He says he made it with "one pictor of white marble for his father, and his own, and his sister, the Countess of Sese, as great as the life, of alabaster, for the which I had well payed £260, and four pieces given to drinke."

On the opposite side of the chapel is another large monument to the second Sir Charles Morrison, designed and executed by the same "carver and tomb-maker," as he is termed in the contract, and for which he agreed with the widow to receive £400. There are also several other interesting monuments and monumental slabs; the chapel is hung with banners and hatchments.

At this time, the church is undergoing thorough repair and restoration.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF C. H. RICKARDS, ESQ.

AT a house, "The Beeches," Old Trafford, (overlooking the site of the memorable Manchester Art-Treasures Exhibition of 1857), the residence of Charles Hilditch Rickards, Esq., is a remarkable collection of paintings, consisting exclusively of the works of one artist—G. F. WATTS, R.A., who has, in the great city of wealth, enterprise, and liberality, found in one of its most esteemed and respected citizens a full appreciation of his merits.

There are, altogether, twenty-six pictures by Mr. Watts, twenty-three of which occupy one room devoted to the singularly interesting and very admirable collection. The subjects are varied; although generally appertaining to portraiture, fancy has been, here and there, permitted full sway: while fact is usually predominant, as it is in most of the productions of the eminent painter. Those who claim for him the highest rank among British artists—and there are many who do so—will find in this room ample evidence to sustain that impression. It would be difficult to convey an idea of the power and vigour of these works; while occasionally intense feeling gives life to female beauty—a principle which Mr. Watts does not always study; sometimes, indeed, aiming to repel rather than attract; trusting, perhaps, more to strength than to refinement.

There are pictures in this series that might stand side by side with those of the best masters of the Venetian school. Such, of a surety, will give the "fame hereafter," which the artist can scarcely be said to enjoy in his generation. For ourselves—conversant as we are with his works—our estimate of his genius was much under what it is, now that we have seen in one "gathering" so many proofs of his marvelous power in dealing with subjects that in weaker hands could excite no large amount of admiration.

It will occupy no very considerable space if we devote a few lines to each of the pictures in the collection; it is not often that such a task falls to our lot, and it is pleasant to render merited homage—first to the painter and next to the gentleman by whom he is so thoroughly appreciated. There are collections in Manchester of greater extent and value, but there is no one that supplies a better theme for the critic, nor any that goes so far to remove an idea—very prevalent—that in the wealthy and money-getting city of cotton lords and merchant princes, Art is valued only as any other commodity—at what it is worth above what it will cost.

The first in order is a portrait of 'Mr. Rickards,' presented to him by subscription, to testify the respect of his brethren of the Manchester Board of Guardians, of which he was for many years the judicious and energetic chairman. Hence, no doubt, arose the acquaintance between the artist and the "patron" that has fructified to the advantage of both. Another portrait is of 'Mr. Prinsep,' the father of the well-known artist, Mr. Val Prinsep; it is a grand head, wrought to the highest possible "finish," broad in effect, yet manifesting care to points the most minute. Another is of the late 'Lord Brownlow'—the refined features of a most estimable nobleman who was removed from earth while but on the verge of manhood. Another is of the renowned violinist, 'Herr Joachim,' a highly-wrought and marvellously-finished portrait;

few works of its order have been produced to surpass it in modern times. Another is of the venerable 'Lord Lyndhurst.' There is a portrait of the artist, painted at the request of his friend, Mr. Rickards. It is a fine intellectual head of a man at his prime, or but little past it, and gives, perhaps, the key-note to the entire collection, in that subtle coincidence between the master and his work, revealing itself at once to the true student and lover of Art, though, it may be, an impenetrable mystery to the ordinary observer.

Mr. Watts has long held a high and prominent position as a portrait-painter; but it would be unjust to describe him as a portrait-painter only; there are works of his that may be justly classed among those of great historical painters. He is not, indeed, named among the more popular artists of his time; he has apparently worked out his own views for his own purpose; probably he will continue to court appreciation of the few rather than that of the many; but the homage due to genius is, therefore, surely his none the less. As a portrait-painter he has, it may be, obtained the full honours to which he is entitled—as a painter of male-portraits, that is to say; they are always original, always powerful, and always present the counterpart of marked or intellectual expression, when a congenial subject is placed by him on the canvas: but we confess we were not prepared for the grace, delicacy, and refinement, combined with strength, in the portraits that perpetuate the charms of the other sex. They are singularly true to nature, manifesting prodigious vigour in treatment, elaborated, yet free, and certainly establish the painter's right to be considered among the foremost men of his country if not of his age.

We pass to those of the series that may be classed under the term of fancy-portraits, for, with few exceptions, they are all of that order; we have, however, to notice two or three that aim at the "dignity" of history.

The first of the series is a very remarkable work, entitled 'Time, Death, and Judgment,' an allegory. A youth in the full bloom of approaching manhood, with a countenance of serene resolve, holds by the hand a hooded woman of dignified yet tender solemnity, "emblematising" Death, not as "the terror," but as an angel of deliverance; while Judgment looms in shadowy, yet suggestive impressiveness, above. Mr. Watts has authority for identifying Time with Youth, and however much it may jar on preconceived notions, we must concede the originality of the treatment; we may doubt, however, if it will be appreciated beyond the limited few in whom the ideal predominates.*

Somewhat similar in character is 'The Island of Cos,' a charming picture, representing a band of "Oceanides" sporting in a lower section of the sea. The upper sea blends with a lovely landscape, the rocks of the island stretching across the distance. We believe this is one of the finished

* We have been favoured with a copy of a gracefully written sonnet on this picture, and permission to print it, which we do gladly.

"TIME, DEATH, AND JUDGMENT."
What power resistless o'er my being steals,
And in my soul a purer depth reveals?
Form, colour, beauty, have been often seen,
And each a sacred joy hath ever been.
But here is more—more lofty, more profound;
It captivates, and leads me on spell-bound
Into a wondrous region, new and strange,
Where thought, imagination, rapture range!
My spirit mounts from earth-born stifling cares
To brighter realms and empyreal airs;
Hears sweet and low, through life's discordant jars,
Ethereal music from beyond the stars;
Strains breathing courage, hope, endurance, faith,
Heaven's echoes pulsating through Time and Death."

studies for a grand historical subject, representing the progress of creation.

'A Girl at Prayer' is of a very different order; it is a portrait, probably; but it tells with force and feeling a touching story. The heart of the young maid is in her self-imposed task, one in which prayer is mingled with gratitude and hope.

'The Window Seat' represents another young girl, plying her needle at an open window; it is a simple and sweet composition—a mere transcript of young nature—as it may be seen a hundred times in a day, yet one that genius can consecrate.

One of the loveliest works of the series is entitled 'The Early May'—a young girl in a blue dress; it occupies the place of honour in the room; the portrait (if it be a portrait) is that of a maiden holding in her hand a branch of apple-blossom; the composition is very touching: a soft and tender melancholy mingled with the hope of youth; somewhat of thought approaching sorrow; pensive almost to the extent of pain.

'Mergreta' is the picture of a young girl, noticeable from the combination of perfect youthfulness, with premonitory foreshadowings of tender grace and refined power, to culminate in noblest womanhood.

A woman sleeping on the sea-shore represents 'Ariadne.' It is the painter's idea of the poet's heroine. The flesh tints are simply wonderful, and with its subtle anatomy combine to form a picture that will be the especial delight of artists.

'A Knight in Armour,' and 'Daphne,' the companion, are two small upright pictures, striking from their excellence of colour; but they will not be considered equal to the artist's other works.

These, taken in the order in which they are hung, contrast with a picture that succeeds in the range along the wall: it is merely of the heads of 'Two Donkeys,' so marvellously faithful as to be of great value; Art has never gone further in picturing absolute truth; there is no living painter—perhaps none who is dead—by whom a common copy of reality has been surpassed.

It is a wide step in one sense, though not in another, to the portrait of a very lovely woman—the 'Marchioness of Bath,' a lady stepping from girlhood into womanhood, and taking with her all her charms. The artist has evidently appreciated his theme; one to which Art can scarcely render justice, so as to copy Nature.

'Little Red Riding Hood' is an original treatment of a familiar and always pleasant subject.

A 'Study from the Antique' gives life anew to the long-ago dead. The artist found his model in some old marble of ages past: and was inspired by it to produce a portrait that may be a joy for ever.

'Undine' is far more earthly: the young girl is not a spirit of air or water: it is rather a copy, though a fair one, of some beauty "ripe and real." But although the charming little picture is thus named, the artist had no intention to embody the creation of Fouqué: the association might as well be avoided by giving it another name.

'Esau' is a small *replica* of one of the artist's known pictures; a study apparently for some Eastern model, who may be to-day exactly what the heedless hunter was three thousand years ago.

In 'May,' the portrait of a young girl in white, are combined pensive grace and tender refinement, surrounded with an atmosphere of maidenly purity and goodness, very sweet to dwell upon.

'Edith' is the portrait of a lovely girl

with long auburn hair, very tender in expression, with heart and soul speaking in love and joy.

'Penserosa' is merely the portrait of a young girl, whose countenance expresses sadness rather than thought.

'Bianca' is a name given to a portrait, the original of which may be found at home rather than in far-off lands or in books of history. It is, however, perhaps the gem of the collection: and seems as if the artist aimed to contest the palm with the greatest of the Venetian painters. A beautiful woman bears in her hand a wreath of flowers; a necklace of pearl encloses the throat; she is habited in black velvet. All the accessories are admirably painted; but it is to the charming expression of a very lovely face that attention will be directed: perfect in drawing, carried to the highest degree of finish, the picture may take rank among the grandest Art-efforts of the British school, may compete, indeed, with the best productions of any period.

'Francesca di Rimini' concludes the series; the subject has been frequently treated by Art: notably by Gustave Doré in a picture now exhibiting in New Bond Street; and by a man of loftier soul—Ary Scheffer. The terrible and touching story of the great Florentine has never been more impressively told than it has been by Mr. Watts. The work is to the highest degree painful, so painful, indeed, that one would not desire to look upon it often: and that is apart from the main duty of an artist. The frail beauty, whose features express death, reclines on the bosom of her lover; the flesh has the taint of the grave, yet is still of earth: hand in hand, yet apparently the one hand barely touches without clasping that of the other; the eyes of both are closed; but death has failed to erase the grandeur and loveliness of the hapless pair. It is a mournful and gloomy scene; such as the poet pictured it, the artist has painted it. A more forcible rendering of a terrible passage in a terrible poem has very rarely been produced.

In this picture, as in several others of the series, some "landscape" is introduced; and we have thus evidence that the painter could, if he pleased, excel in that department of art. It is broad generally, yet sometimes minute; and if rarely what is called "finished," exhibits a truth to nature which few achieve. In the 'Island of Cos,' and in 'Little Red Riding Hood,' more especially, he has shown that boldness and vigour do not necessarily exclude nature in the treatment of minor details.

We have thus accorded a brief notice to each of the pictures in this remarkable collection; partly in honour of the liberal collector, who, having formed a high estimate of a great artist, desired to manifest a sense of his worth—and has done so; partly because the assemblage is unique: probably nowhere could we find so many examples of the genius of one painter—certainly not of one living painter; and partly because until we saw this "Gallery" (though contained in one room of a private house it is entitled to be so called), we had no idea of the great merit of an artist who seems rather to have shunned than courted popularity; and has sought his recompense not from the many but the few.

[Mr. Rickards is also the possessor of a sculptured head of the Medusa in white marble. This will add much to the interest and value of the collection—a collection, we repeat, surpassed in true worth by no other even in rich Manchester.]

THE
USE OF PLANTS AND FLOWERS
IN ORNAMENT.*

BY MISS E. TOULMIN SMITH.

THE love of ornament in some form is an instinct common to all mankind. Whether we turn to savage or civilised nations, we find it expressed in some way more or less in accordance with the true laws of beauty. The children weaving their garlands and decking themselves with flowers, the savage tattooing his face and placing feathers on his head, are only so many natural expressions of a desire for something to look upon more pleasing than the merely useful. This desire is but a carrying out of the design of the Creator of the world, who made it, and all around it, not only fit for His creatures to live in, but beautiful for them to behold. The continuance of vegetable life might have been secured, without requiring the endless variety we now have of flowers and fruits; but how much would the world have lost thereby, and how powerful a proof of the love of God to man would have been taken away! We are grateful to those who provide us with what is actually needful for our lives, but a much more lively form does this gratitude assume, if the desire for what is beautiful is satisfied at the same time with that for what is necessary. Indeed, it is doubtful whether any one would be able to make use fully of the powers given him, if the love of beauty were not gratified in some measure; and as the capacity of a talent, and the greatness of the aim towards which it directs its efforts, increase with its exercise, so the more we rejoice in what is beautiful, and seek for greater perfection, the nearer shall we arrive at an understanding of that never-failing source of beauty which is open all around—the works of Nature.

But although a desire for ornament—that is, for something more than what is merely useful—is thus a natural instinct of the mind, it requires, like all others, to be trained and guided, lest it produce the opposite effect to what is intended. An unrestrained taste for adornment will lead to that taking the first place which should fill only the second. A first principle in ornament is never to let it supersede the object ornamented. The Egyptians, and after them the Greeks, kept this principle before them in all their works. Either, as with the former nation, ornament should be so embodied in its object as to become an integral part of it, from which one portion cannot be removed without injury to the rest; or, as among the Greeks, it should be kept subordinate to the general form of the whole. Neglect of this principle leads to much of the bad ornament of the present day. Instead of taking an idea from a natural form and using it to express one's own thought, the form itself is copied and made to look as like nature as possible. This may not strike us at first as making a wrong use of the forms drawn from nature, but a little consideration will show that it is so. In decoration we are not to change the nature of the object to be decorated, or to make it look like what it is not. This is the great difference between a picture and an ornament. A picture, to be of value, must present to our view such a representation of the subject as shall bring the scene vividly before the spectator. The differences of relief, of colour, of light and shade, are everything: the material upon which they are represented is nothing. In ornament, on the other hand, it is a mistake to represent forms and designs in so vivid or intricate a manner as shall distract the eye from the purpose of the whole, or deprive it in any way of the use for which it was originally intended. In designing patterns for a flat surface, for instance, it is bad taste to give them such relief, by means of light and shade, as shall make the whole appear rugged instead of smooth. This is very frequently done, and people allow themselves to be delighted with the wonderful copy of something with which they

are familiar, instead of considering how inconsistent it is with the subject ornamented. A carpet is made to appear as if there were real flowers upon it, or a wall-paper as if it were the side of a trellis covered with climbing plants, and both ideas are inconsistent with the surface upon which they appear, and which is required to be plain. But if, instead of copying the flower or leaf as we see it, we take note of its form, and from that work out a pattern for our subject, we shall still take our guide in Nature: but instead of being blind copyists, shall make an intelligent use of the language of form with which she supplies us.

Geometrical figures are the best upon which to found an ornamental design, and these we find in nature—the circle, the triangle, and the square being the basis of most, if not all, of her primary forms. A good illustration of the triangle is the ivy; the square we find in what are called cruciform flowers, and in the many kinds of bedstraw; and of the circle illustration is hardly needed, as we find it in the arrangement of flowers and leaves innumerable. And yet, though based upon these simple forms, what an infinite variety we see! There is no such thing as sameness. It is difficult to find two leaves exactly alike; yet a comparison of many may reduce them to the same typical form, thus showing how unnecessary it is to connect monotony with unity.

Having supplied us with a clear and simple ground-work upon which to carry out an idea, the study of vegetable growth shows what are the three other great principles always observed—namely, order, repetition, and proportion. There is not a plant that grows but exemplifies this in some way: first in the stem, then in the leaf, and then in the flower, order and arrangement are apparent. We see it plainly enough in plants whose leaves grow in pairs, one pair being placed at a direct right angle to another pair, and so on all down the stem, as in the wild guelder-rose. If we take a shoot of this tree and look at it from the top, we shall find the points of the leaves forming the four angles of a square. The same arrangement is observable in the placing of the flower-stems. This is one of the simplest. Other plants there are, whose leaves are arranged in such a manner that at every fifth row the order is repeated, or at every eighth or tenth row; and one botanist, who has paid much attention to this point, has found that in some plants—such as the house-leek and minor convolvulus—the leaves vary slightly in their arrangement until the thirteenth row, when they again start from the same relative position with regard to the stem. Of patterns founded upon the circle we have innumerable examples in the plants, both large and small, that fill our hedgerows. Take, for example, the dandelion or the daisy. Their leaves lie in circles one above another, the lowest circles clinging to the ground; but in what beautiful order are they arranged, and how exquisitely does the proportion of each diminish in size until the centre is reached, where nestle the two or three buds! We spoke of looking at a shoot of the guelder-rose to see the square arrangement of its leaves. A similar observation of shoots of other trees will give forms more or less complex, according to the growth of the leaves upon their stems. In all we shall find the same symmetry, order, and proportion, yet there is never a sameness. Harmony is produced without monotony, owing to the infinity of minor variations which are capable of introduction, without departing from the chief general form.

Another source, from which many beautiful forms may be derived, is found in sections of parts of plants. The forms suggested by some of these are exceedingly curious. A section of the stem of the common bracken gives us a very fair outline of an oak-tree with its branches sweeping the ground; another will show a willow. These fantastic forms are caused by the arrangement of the sap-vessels. Sections of other stems give a reticulated appearance, or a design of concentric circles traversed by star-like rays. The bark of trees and the arrangement of their fibres often present most beautiful geometric forms, and if we turn to seeds such as the apple, the rose-berry, and many others, a trans-

verse slice gives figures such as are found in many much-admired works of the ancients, and which are well adapted for the embellishment of flat surfaces. The architect Pugin examined very closely a large number of leaves and flowers, comparing them with the forms observable in Gothic foliage, and came to the conclusion that most, if not all, of these were drawn direct from nature. But he remarked upon the different uses made of these forms by the ancient and modern designer; the first placing them so as to give the desired pattern without interfering with the flatness of his surface; the second attempting rotundity and relief, and thus destroying the architectural consistency of the whole.

For a lesson in proportion we cannot do better than take a spray of ivy. Observe how gradually yet steadily the leaves diminish in size as they approach the tip. Each leaf as well as the whole branch is formed upon the principle of radiation from a centre and proportionate diminution. Another principle may also be observed—that every secondary line starts from its principal in such a way that the one forms a tangent to the other. This constant law of natural growth has been observed in all the best periods of ornamental Art.

When we have thus derived our forms from the plants around us, and observed how the three great principles of order, repetition, and proportion are carried out, let us proceed to apply them to the object to be ornamented, and here adaptation must be carefully attended to. In designing for such surfaces as floors, we may, with much advantage follow the example given us in the fields which are dotted with stars varied in size and shape, but which appear to us as stars only, and not as plants whose whole detail is distinct. The tile-work, so elaborately worked out in the Moorish, Roman, and Grecian floors, is arranged on precisely the same plan as this. Sometimes we find a wreath of flowers introduced round these stars, but they are only represented in flat tints, and therefore do not take away from the evenness of the surface. In designing patterns for walls we cannot give a better guide than that afforded by our old friend, the ivy, whose sprays, growing perfectly flat against a wall or paling, give form, proportion, and order, together with appropriateness, without any assistance from light and shade. The adaptation of the same system of design to small as well as large subjects is well exemplified in Egyptian and Grecian Art. We find the same ornaments, in a reduced form, upon the bowls and other household utensils of the Greeks, as they employed them to decorate their finest public buildings; and it is the same with the Egyptians; the papyrus appears on their spoons, boxes, and various ornaments in the same conventional manner as upon their temples. Nothing shows better than this how true were the principles upon which they worked, which would thus bear adaptation to all purposes.

There are four steps which the art of ornament has to take before it can arrive at perfection. The first is to imitate nature just as we see her. This requires no more mind than what any good copyist possesses. The second step is to select from nature only those forms which are the most perfect of their kind. The third step is to select such forms, and combine them in such a way as to give an idea the artist has conceived without *copying* nature. In the fourth and highest step the artist, after carefully studying and examining natural form and mastering the principles which regulate it, produces something that is purely ideal, but which, from the truthfulness of order, proportion, and symmetry therein combined, make the spectator feel its beauty, though not like anything to be found in the world of sense. As an illustration of the style of ornament produced by the first method, we may mention the Chinese; the second is represented by the Pompeians, and a part of the Middle-Age work; the third and fourth find their exponents in the Art of Greece, Egypt, and Byzantium, which latter reached its highest point of perfection in the Moorish palace of the Alhambra and the early English. It must be observed that in ornamental as in other Art the highest perfection was reached when the artist's

* To this essay Sir Stafford Northcote's prize was recently awarded by the Female School of Art.

hand was guided by devotion, and his one great effort was the desire to do honour to the object or objects of his worship. As Longfellow so well says :—

" In the elder days of Art
Builders wrought with greatest care
Each minute and unseen part,
For the gods see everywhere."

The Egyptians, Greeks, and medieval artists certainly worked in this spirit.

In arranging any ornamental pattern, the first thing is to mark out the chief divisions in the space to be covered, and upon this to arrange the leading lines, so that from the beginning the general effect may be apparent. This being done, the secondary lines follow, and the intermediate spaces can be filled in according to the idea of the designer. There is no limit to the workmanship which may be bestowed, or the fancy that may be exercised, provided each part is kept in its place; the secondary not being allowed to break the continuity of the main lines, each one of which must be traceable to its origin. As examples of the highest degree of detail, which is compatible with broad effect, we would instance East Indian and Moorish Art.

We have thus far endeavoured to show upon what basis a truthful and perfect style of ornament must be founded. We will now trace shortly the different methods which have been followed in different countries, the styles flowing from the same principles being most varied.

Egyptian Art is the earliest to which we can go back. Other countries had doubtless worked out their own styles before this, but we are unacquainted with them. It is not known when or how it first arose, but the existing remains of buildings and monuments more than four thousand years old, point to a still more distant origin. Two plants, the lotus and the papyrus, were the types from which the greater part of Egyptian ornament grew, though other plants were occasionally made use of. Floral ornament was introduced. Sometimes it formed a part of the building itself, sometimes it was applied to the surface to be adorned. We find an example of the former in the columns of the temples, which very frequently are no more than the enlarged representation of a papyrus-plant, the head of which forms the capital. From the types of the lotus and the papyrus heads alone numerous varieties in the form of capitals are found, representing the flower wide open, or only half or a quarter grown. In the second class of ornament, where it was applied to a flat surface, we find representations of both flowers and animals, but always in a strictly conventionalised form. The Egyptians observed the great principle of decorative Art in never copying direct from nature. Their forms are always conventionalised, but in their method of making leaves spring from stems, and veins from leaves, they followed the law of nature respecting the tangential curvature. Representations of dried leaves, arranged on the principle of the lotus-flower, are also found, and the palm-leaf is introduced; but the fundamental types of the lotus and papyrus remain the most prominent.

When Egypt fell under the power of the Romans, a Greek element was introduced; and capitals of pillars are found uniting the two styles of architecture, the Egyptian papyrus or lotus being united with the Greek acanthus and honeysuckle. Not only in architecture, but in all kinds of manufactures, from textile fabrics and implements of household use—such as spoons, &c.,—to the Nile boats and their oars, was the type of the lotus or papyrus worked in.

Assyrian Art is considered to have been taken from the Egyptians, because the mode of representation and the objects represented are so very similar, that it is thought two distinct peoples could not independently derive the same ideas from nature. This may or may not be the case. Nature, when offering the same objects, must speak more or less the same language, and it is not by any means impossible that two of her children should interpret it in the same manner, though separated by country from each other. The pine-apple on the sacred trees, and a sort of lotus-flower, are the only designs among Assyrian ornament which appear to be drawn from this source.

Much of the ornamental foliage found at Persepolis resembles Roman so closely as to show it to be of a late date. A form is found that might be taken from the lotus-flower, or the bud, and a scroll like that of Greece.

The aim of the Egyptians and Assyrians was symbolism; the aim of Greek Art was to arrive at the perfection of beauty. Beauty consists in the adaptation or fitness of the parts which form a whole to that whole, and it was in this the Greeks so wonderfully excelled every other nation. Their Art is thought to have owed something to that of their predecessors in Egypt and Assyria; but the chief cause of its arriving at such a high point of perfection was that "the three great laws which we find in nature—radiation from the parent stem, proportionate distribution of the areas, and the tangential curvature of the lines—were always obeyed." The various parts of a scroll grow out of each other in a continuous line. The ornaments on the Greek vases and other household utensils depend almost entirely on form to produce a good effect, these forms are founded on the above principles. The Greeks never copied from nature, but drew form from it. Symbolism, which was wanting in Greek work, lost them one source of power, but this was balanced by the power of beauty.

The two plants from which the greater portion of Grecian foliage was derived were the acanthus and the honeysuckle. The latter is recognisable in many of their characteristic ornaments, but it frequently becomes so conventionalised as to lose all likeness to the natural flower.

The great secret of success in Greek Art was that, having started upon true principles, they worked these out with all the power they possessed in order to glorify their gods. Religion, not self-glorification, was the mainspring of their efforts; and no labour was esteemed too great that should add another charm to the temples dedicated to the services of religion, and the erection of which thus became an offering. It is objected, with regard to their elaborate workmanship, that much of it was placed at so great a height above the spectator, that its full beauties could not be seen; but if this fine execution did not detract from the merit of the design as a whole, it was rather in favour of the Greek artist, who bestowed such loving care on what, as was assumed, would only be seen by the deities they worshipped.

The aim of Roman ornament seems to have been to glorify self, and therefore it failed in arriving at the excellence of the Greek. The principal design of Roman ornament was that of one scroll growing out of another. The point of union was less delicate than with the Greeks, and the acanthus-leaf was not so refined. The Romans carried ornament so far as to make it primary instead of secondary, and while copying their forms from the Greeks, forgot to observe the subordination in which all were held to the main idea.

Pompeian decoration, taking a little from all preceding styles, owed its beauty to the freedom with which its fanciful forms were drawn, and the beauty of their colouring. The flowers and plants were arranged in squares or diagonals, sometimes conventionalised, sometimes drawn direct from nature, and often made to spring from most grotesque objects. As a whole, Pompeian Art is light and pretty, but is wanting in that breadth and repose which we find in ornament founded upon fixed principles.

Passing on to the East we come to Byzantine Art formed upon various schools. It originated in the employment at Byzantium, by Constantine, of numerous foreign artists, each of whom brought his own ideas. Greek influence is very marked, and traces of Assyrian workmen are also seen. Byzantine Art was at its best in the sixth century, and its forms are found repeated, either exactly or with slight modifications in many of the Renaissance buildings of Europe. Being the growth itself of many styles, it helped to form that of northern European nations. The Church of St. Sophia at Constantinople, erected under the patronage of Justinian in the sixth century, is the highest type of Byzantine workmanship. The distinguishing mark of this style is that the foliage has large and sharply-pointed leaflets, each one having a deep groove throughout. Its influence is chiefly shown in Moorish

architecture. In Byzantine mosaics, as in illuminated borders, we find a beautiful variety of form, mostly derived from plant-growth; but in these the principles gained from earlier sources are plainly distinguishable.

Arabian ornament was an intermediate stage between Byzantine and Moorish Art. A great breadth of effect is produced by incising the ornament, instead of raising it. The foliage, though showing traces of being derived from the Greek, and observing the principles of radiation and curvature, follows a new plan, continuing itself in one unbroken scroll instead of the stem branching off in different directions. The continuous scroll is found in their designs.

In the distribution of masses of form the Arabs did not equal their neighbours the Moors, who in this point appear to have arrived as near as possible at perfection. A comparison between Moorish and Arabian works, executed at the same period, shows the inferiority of the latter. The principles of ornamentation followed by the Arabians were similar to those which guided the Moors, whose grand work, the Alhambra, exhibits them as carried to the highest degree of refinement. Here we find the laws of proportion in colour, as well as in distribution of masses, most carefully preserved. The Moors also, in order to keep breadth of effect worked out their ornament on different planes. The leading lines would have the highest relief, the secondary lines be on a plane slightly below this, while on the third plane would be those which expressed further detail. Thus, while from a distance a good effect was obtained, this was not at all injured by a nearer approach, each step revealing new beauties which were before lost. The grand principle, to ornament construction, and not to construct ornamentation, was never lost sight of by them. They had a reason for every form they selected, and so arranged them that each line sprang from some other line. In those patterns derived from foliage, the natural method of curvature, and the connection of each line with its parent stem, are carefully regarded. Moorish Art shows how much may be learned from nature without copying her. Forbidden by their laws to give an exact representation of natural form, the Moors adopted those principles upon which it was arranged, and thus produced a class of foliage which, though extremely conventional, never offends the eye by absurd or inharmonious forms.

Among the Eastern nations Persia, India, China, and Japan, form was very much less conventionalised than among the Western. They reproduced more exactly the actual shapes of flowers and leaves. While the arrangement of their leading lines is in accordance with what are considered the best styles of Art, the intermediate spaces are filled up with actual representations of natural flowers. Understanding, as these nations do so well, the Art of harmonising colour, the beauty thus produced overcomes the inferiority of form; but looking at their designs with regard to form alone, and comparing them with those of Greece, or Moorish Art, we feel how much less mind has been required in the execution of the former, and how much less grand is the effect of the whole. One reason of this among the Persians, may be traced to their fondness for illuminating manuscripts; this would necessarily require a smaller style of Art than the works to which the Greeks gave their principal attention, and in which prettiness of design would be more pleasing than grandeur.

The Indians have worked out the most faithfully and consistently the laws respecting distribution of surface and arrangement of lines. Their Art is described as uniting the severity of the Arabian with the beauty of the Persian style. They understand in a remarkable degree how to combine richness of execution with breadth of effect, and also how to adapt the form of a flower to a given space without taking from its character. Their beautiful carvings in wood and ivory, their designs in silver as well as for their numerous woven fabrics, all show how closely natural form can be followed without being copied, and how by keeping in mind certain general principles, an endless variety may be given.

The Chinese possess, like their neighbours

the Indians, a marvellous power of harmonising colour, but they are quite wanting in the imaginative power which shall lead them to derive a figure from a natural form. They are faithful copyists, and therefore understand how to arrange their floral decorations with regard to growth, but have not been able to originate any flowing style of ornament.

Turning now from that division of Ornamental Art which had its birth in the Eastern hemisphere, let us glance at the Gothic,—the particular growth of Christian Europe. A broad style of arrangement was characteristic of the richest Gothic designs, and the effect of masses of light and shade was often trusted to, rather than detail; but all kinds of foliated form are employed in them, especially those taken from the plants of the Northern countries. Some are symbolical, as the trefoil of the Trinity, or the passion-flower of the cross. Of all the various branches of this great group, that of the Early English is admitted to be the most perfect, in principle and execution, of the Gothic period, and it excelled especially in its foliage, and the ornamental forms derived therefrom. Prior to the re-introduction of Christianity into England in the sixth century, English artists had their own modes of ornamentation distinct from those followed in other countries, but the employment of natural forms would appear to have begun about the ninth century. Gothic architecture in England reached its highest point of excellence in the thirteenth century, at which period the principles of fitness and adaptation were so observed in every part of a building, that nothing could be taken away without injury to what remained. The illuminations of the thirteenth century are also of excellent design, but afterwards works of this kind steadily decline; that is, the artists approach nearer to nature in their ornament, forgetting that it must be subservient to the form, letter or otherwise, to which it is affixed. In the cathedrals of Salisbury and Lincoln, and in Westminster Abbey, are found examples of the finest general effect united to rich decoration. The Anglo-Normans paid especial care to the doorways of their churches, enriching them with foliated forms; and in the interiors a great variety is seen in the groups of flowers, leaves, and fruits forming finials or bosses which unite the arches and leading lines of the building. Beautiful examples of this are to be found in Wells and Exeter Cathedrals, St. Mary Redcliffe, Bristol, and elsewhere. This foliage is remarkable for purity of line, boldness of treatment, and fine effect of light and shade. Besides its use in architecture and illuminations, foliated ornament was much employed by the Anglo-Saxons in their embroidery, which were celebrated all over Europe.

Little progress was made in Art of any kind in the thirteenth century, but in the fourteenth an impulse was given to it by Italian artists, who turned back to the masterpieces of Greece and Rome to help them to reform that which then prevailed. This re-birth of ancient Art culminated in that known as the Renaissance, or *Cinque-cento* style. The introduction of printing into Italy in the middle of the fifteenth century, gave great assistance to the restorers of the ancient styles, as it opened up to them the works of classical authors, written while Greece and Rome were in the zenith of their glory. In the ornament of the Renaissance period the first artists laboured; among whom we may mention Cimabue, Giotto, Ghilberti, Donatello, Raphael, and Michael Angelo. At the head of them all stands Raphael, whose crowning works in Decorative Art were his designs for the Villa Madonna, which are believed to have been executed under his own eye. Their superiority consists in the greater symmetry exhibited, and the broad effect presented by them as a whole, notwithstanding the exquisite detail of the parts. Having thoroughly mastered the principles of design presented by ancient Art, Raphael was able to adapt every form to suit his purpose without spoiling the effect, and from him arose the taste for arabesques which spread all over Italy. The characteristic of this style of ornament, in its pure form, is the skill with which the play of light and shade is made use of, when the ornament is in relief, to help the effect. Foliage, fruit, and flowers, are found intermingled with

birds and animals, but in the best examples all are kept in proper subordination to the general breadth of effect. The *Cinque-cento* ornament is an example of the way in which the principles of a former style of Art of acknowledged merit may be wrought out to a still further development. If the Italians of the fourteenth or fifteenth centuries had acted as some of the artists of the present day seem to do, and returned to a study of the works of their predecessors only to reproduce them, we should have had merely a second-rate edition of Greek and Roman Art, instead of the beautiful creations of the *Cinque-cento* period, which present to us the fundamental principles of ornament applied to a greater variety of form than had ever before been attempted, and exhibit a finish which, while never less than the subject requires, is not too much for it. A pure love of the beautiful would seem to have guided the artist's pencil, and to have made him add touch after touch to the child of his imagination until it stood forth to the world in perfect loveliness.

Renaissance Art was cultivated in France and Germany in the sixteenth century, but in the latter country it soon lost the gracefulness of the Italian original.

The celebrated *Majolica*-ware belongs to this period, and it presents us with designs adapted to ware fitted for daily use. To such perfection was it brought that it became a fitting present to send to distinguished persons. The Limoges enamel was also another material made use of by ornamentists of the French *Renaissance*, but it was very difficult to work.

In England a return to the study of the antique did not take place until the sixteenth century, when Henry VIII. employed some Italian artists to erect a monument in Westminster Abbey to the memory of Henry VII. Many artists came over to this country from Holland about this time, but the English themselves were by no means indifferent to the change which Decorative Art was undergoing. The second half of the sixteenth century produces many names of Englishmen connected with the ornamental buildings of their country. The close alliance existing between Holland and England in Elizabeth's time naturally brought to England many Dutch artists, who would influence considerably the Art of the time. No particular method would seem to have been followed. Combinations of lines, united with complicated scroll-work, or large flowing foliage, united with grotesque figures, all bore a part. Under skilful hands this variety in ornament produced a rich effect, but it was liable to be easily turned to over-decoration, in which the complexity of parts destroyed the unity of the whole.

Very few of the designs of Elizabethan Art are considered the outgrowth of the English mind; most of them are traceable to the Dutch influence before mentioned, though the work of English hands. This is more particularly the case with regard to tapestry-work, of which many very fine specimens of the time still remain. Illuminated missals and manuscripts of all kinds show the style of Art at the time of their production; and are very valuable in tracing the changes made from one stage to another. But it is more difficult to determine by what country they were produced than in the case of local decoration. Many of the beautiful illuminations of English books are thought to be the work of foreign artists. England does not appear to have advanced so far in any Decorative Art as in that connected with architecture. Perhaps the comparative dimness of her atmosphere led her artists to be less struck by beauty of colour, than by grace of form. While Italy produced so many glorious designs in her public buildings, France and Holland were especially strong in small subjects, such as tapestry and vessels of various kinds, the workmanship of which show them to have been the designs of first-rate artists.

In speaking of Decorative Art, the part in it taken by colour has been omitted; first, because form and the arrangement of lines is the first point to be regarded; and secondly, because colour is a subject so vast and complicated, that its consideration would swell this essay to an unreasonable size. Enough, we hope, has been said to show the source whence all that is good

in ornament has been derived. In this, as in every other branch of Art, *truthfulness* is the first thing to aim at. It needs very much study,—such as will, perhaps, seem to bring no return,—to understand how one form springs from another; and the results of many days' labour may be put down in a few lines or words. But if those words are words of truth, they are worthy to be found out and remembered, and are one more grain of knowledge to add to the common stock of the world. What we discover may be nothing new; daily do we find that nothing is new; but it is new to us, and therefore is worth finding out. Of all the employments to which men and women give themselves up, none require more patient, prayerful faith than the pursuit of Art. If their labour brings no actual result, they may be asked, or may ask themselves, Of what use is it? But if they can brighten the path of their fellow-creatures, if they can diffuse ideas of beauty, order, and propriety, where they have not before been known; and if, in doing this, they can direct minds, hitherto unheeded, to the source whence those ideas spring, and breathe into them something of the gratitude that fills their own hearts, as they behold the fairness of the world they inhabit, each one of them may congratulate himself that he is found worthy, in even so small a degree, to add to the understanding of it. In ornamental, as in other Art, to become perfect must be a labour of love. Whatever may be the purpose for which it is intended, it must be a work of love while the artist is engaged upon it, and then he will never be satisfied without giving to it the whole powers of his mind, for we grudge nothing to what we love. It must have been in this spirit that our forefathers worked, six hundred years ago, when they produced those specimens of decorative Art which have been the admiration of the civilised world ever since. What was done then ought not to be beyond the powers of English people of the present day. The same sources of knowledge, with added ages of experience, are open now that were open then, and it is to be hoped that as more attention is given to these subjects, a truer feeling with regard to them may prevail.

SELECTED PICTURES.

THE FORTUNE-TELLER.

J. Phillip, R.A., Painter. Professor Knole, Engraver. If our memory does not lead us astray, this picture was exhibited at the Royal Academy, in 1862, under the title of 'Doubtful Fortune.' It must be admitted that in expression and deep feeling Phillip was almost invariably wanting; his strength consisted in a gorgeous display of colour. Yet there is no lack of expression in 'The Fortune-Teller'; enough of cunning and deceit are seen in that repulsive countenance to assure all but a voluntary dupe of her readiness to play any part that may be the means of increasing her own worldly store; and she is evidently working upon the feelings of the Spanish maiden, who has come to learn her future destiny. Most probably the painter intended this, and hence he called the picture by the title he appended to it. The face of the furthermost figure, whom we presume to be the young lady's attendant, is most suggestive of an unfavourable reading of the cards; while the action and expression of the lady herself, indicate depreciation of the intelligence to which she listens. The contrast between her graceful figure and attitude, and those of the gipsy-woman, is most effective; each is a foil on the other.

The arrangement of the two principal figures was, undoubtedly, a work of much study: nothing could be better than the graceful balance they show, even to the position of the arms and hands; yet all is natural. The picture is the work of a master of composition and colour.

THE FORTUNE-TELLER.

PROFESSOR KNOLE, SCULPT

J. PHILIP R. A. FINN





THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A., &c., &c.

THE CIRENCESTER MUSEUM.

Few localities in England are so rich in Roman remains, or have produced so varied and beautiful an assemblage of examples of Roman Art, as the place whose Museum is selected for this month's notice; and fewer still have so well cared for its treasures. Cirencester, as the *Corinium*, or *Corinium Caester*, of the Romans, was the principal city of the *Dobuni*, and one of the most important stations in the west of the kingdom. From it branched out in various directions, five main roads, "the Irmin Street North, the Irmin Street South, the Akeman Street, the Ickneild Street, and the Foss Way;" from which again proceeded others, and so connected this great and important city with all the other stations in the kingdom. "So many principal roads centring in one place amply serve to show how important must have been the station to the people by whom they were made; indeed, the position of *Corinium* was such as to make it an important military post during the greater part, if not the whole, of the period of Roman occupancy of this island:



BRONZE FIGURE OF MERCURY.

it was central for consolidating and perfecting Roman power in the country of allies, whilst it was not far within that fortified line, beyond which were tribes who, even when subdued, would yet, from their fierceness, ever be somewhat troublesome." The site of Cirencester was, there can be no doubt, British; indeed, by Nennius, it is classed as the fourteenth in a list of thirty-three British towns, and it must, if not the capital of the *Dobuni*, have been one of the most important settlements in their district. On their subjugation by the Romans, it would naturally become necessary, for the purpose of holding it and of keeping the natives in subjection, to fortify and garrison it. Having Romanised the settlement, the British name of *Caer Corin*, by which the place is supposed to have been known (derived from the river Churn, or *Corin*), became in course of time converted into *Corinium*, or, as given by Ptolemy, *Corinium Dubunorum*. The present name of the place, Cirencester, is of Saxon origin.

That *Corinium* was a place of great importance under the Roman rule—filled with magnificent public buildings and with houses of the most costly character and of the highest style in decoration—is abundantly proved by numberless and remarkably fine remains which have been from time to time dug up, and by the high style of Art exhibited in many of them. The walls which formerly surrounded the place have naturally suffered much, and, indeed, been all but destroyed. Enough, however, still remains

to show that the *castrum* "was fenced by a thick wall having faced stones without, whilst its inner courses were built of rough irregular stones, firmly cemented together, and imbedded in a mass of concrete, formed of lime, sand, and gravel in nearly equal proportions. This structure was probably about 15 feet high, and from 6 to 8 feet in thickness; and against it, on the inner side, was thrown up a sloping bank of mixed earth and stones taken from the enclosed ground." This wall, which was surrounded by a fosse, was more than two miles in circumference, and enclosed about 240 acres of land.

Not far away, outside the bounds of the *castrum*, are the fine Roman amphitheatre, still in existence, and known by the name of the "Bull Ring;" "the Querns," where many interesting remains have been found; "Watermoor," where much pottery has been exhumed; and other spots where rich remains have been discovered; while within its bounds scarcely an excavation of any kind is made without the turning up of some interesting relic or other. Fortunately for Cirencester, many of the finest remains discovered within its boundaries are carefully preserved in the admirable museum of



ROMAN CINERARY URNS, ETC.

the town, to which, it is much to be desired, all future "finds" may be added. To this Museum, built at the cost of the fourth Earl Bathurst, and its contents, I now proceed to direct attention—simply premising that most of the objects there are purely local, being from Cirencester itself or from its immediate neighbourhood; and, therefore, they possess a rare and high degree of interest to the visitor and to the resident.

Among the chief treasures of the Museum are two magnificent tessellated pavements, which

were found in Dyer Street, in 1849, and are among the finest of existing examples. The larger of these was divided when perfect into nine octagonal compartments, each of which was nearly 5 feet in diameter, and divided by borders of a *guilloche* (twisted or waved bands), in which bright red and yellow *tesserae* prevailed. Within each of the octagons is a circular medallion, surrounded also by the *guilloche* and other effective borders, of a subdued colour, in which olive green and white prevail—this arrangement giving greater effect to the pictorial



ROMAN POTTERY, VESICLES, ETC.

subjects within each circle, an effect heightened by inner circles of black frets of various kinds in the different medallions. The central figure, apparently a Centaur, and two others, were unfortunately injured by the pressure of the foundation-wall of a dwelling-house. The four corner-medallions have held respectively the heads of Flora, Pomona, Ceres, and another; and the remainder had figures of Silenus, Acteon, and two others, with lesser subjects in the lozenges. The head of Flora has a chaplet of ruby-coloured and white flowers, intermixed with leaves; a bird, probably a swallow, is

perched upon the left shoulder, and against the right rests a flowering branch. Silenus is represented sitting backwards and sideways on an ass, holding a wine-vessel and the bridle in his right hand, while the left is extended and grasped a goblet. The head of Ceres is crowned with a chaplet of leaves, intermixed with ripe and partially-ripened corn; over her left shoulder rests a reaping-hook, and on her right are some ears of corn. Acteon, the hunter, is spiritedly shown at the moment when he was being changed into a stag, and was on the point of being devoured by his own dogs, two of which

are apparent; on his head are antlers. The head of Pomona has a coronet of fruits, interwoven with autumnal leaves; against her right shoulder is seen a pruning axe. The figure of Bacchus is very much injured, only the head and some other portions remaining. A Medusa's head and a dancing-girl will also be noticed. "The materials used in the manufacture of the *tesserae* appear," says Professor Church, "to have been carefully selected, and many of them obtained from a considerable distance. The white *tesserae* are from a singularly hard and pure limestone of the neighbourhood, the uppermost bed of the great oolite, the cream colour from the great oolite, the grey of the same stone altered by burning, the yellow from the oolite, the chocolate from the old red sandstone, the slate or dark colour from the limestone of the lower lias, the light and dark red and black are burnt clay, and the ruby red, glass. The last-mentioned colour is used for the flowers which adorn the head of the goddess Flora, and for the blood dropping from Acteon's wound. The glass is coloured red by suboxide of copper, but by lapse of time it has acquired a green crust of carbonate."

The design of the smaller pavement shows a central circle and four semi-circles placed at right angles, and forming the sides of the figure, while the corners are filled in with quadrants, thus enclosing four lozenge-shaped spaces. These forms are all of them brought out by the *guilloche*, and greater relief is given to the design by various dark-coloured frets. The figures contained within the included spaces represent the following subjects:—The centre is occupied by three dogs, represented as if in full chase, but the object they are pursuing cannot be ascertained. In the semi-circles appear a winged sea-dragon in active pursuit of a fish; a sea-leopard also following a fish; and a sprig of a plant with leaves. The three quadrants which remain consist of petals of some kind of flower, and a Medusa's head. The lozenges have elliptic sides, and contain heads of Neptune, with tangled sea-weeds and lobsters' claws entwined in the coronet which crowns the head, as also in the side hair and flowing beard; a flower with four heart-shaped petals, and an interlaced knot."

The sculptured and inscribed stones in the Museum are but few. The best of these is a sepulchral stone representing a mounted soldier, with sword at his side, and a spear in his right hand, with which he is about to pierce the prostrate foe over whom he is riding, and who holds a sword in his right hand in defence. In the lower part is the inscription:—

DANNICVS · EQES · ALAE
INDIAN · TVR · ALBANI
STIP XVI. · CIVES · RAVR
CVR · FVLVIVS NATALIS · IL
FLAVIVS · BITVCVS · ER · TESTAME
H · S · E

which has been thus translated:—"Dannicus, a horseman of the Indian wing of the troop of

* It may be useful here to note that a remarkably fine tessellated pavement remains *in situ* at the Barton, in Oakley Park, Cirencester, belonging to Earl Bathurst, who kindly allows it to be seen on proper application being made.

Albanus, who has served sixteen years, a citizen of Rauricum. By the care of Fulvius Natalis and Flavius Bitucus, the heirs of his last will, he is buried here."

Some interesting stone coffins will be noticed, the most striking of which is the example found in a meadow at Ampney Crucis, near a stream that divides the parish from Latton, and about a mile from the *Irmin Way*. It contained, when found, two earthenware vessels, a kind of axe of iron, and some human remains. Two others of smaller size, found in the Cattle Market, Cirencester, in 1867, are also worthy of note; as is likewise a portion of a leaden coffin.

The altars preserved are of the usual character, and do not possess any special interest. In the same case with them will be noticed what are

heads, among which is a figure of Mercury in a niche; a carved stone bearing two fish, their heads in a circle, very slightly incised; a head, in which one eye of black enamel is remaining; several other heads, groups such (as the *Dex Matres*), and other fragments.

In one case are preserved some highly interesting remains of wall-painting and internal decoration, from the same villa in Dyer Street in which the tessellated pavements already spoken of were found, and from other parts of the town. The patterns are generally simple, consisting of lines and bands of colour, and, except in one or two instances, almost devoid of ornamental design; but "the colours are good, a rich red and an excellent maroon being favourite tints. Some conventional foliage was observed on the plaster of the walls of the Dyer Street villa, but it was not found possible to preserve it. In more recent excavations (1868) in Mr. D. Smith's garden, in the New Road, a fragment of this kind of ornament was obtained, and is now in the Museum. At the same time and place many other Roman remains were uncovered. Among these, a fragment of wall-painting, with the following "squared" words scratched through the surface colour, was found:—

ROTA
OPERA
TENET
AREPO
SATOR

This interesting fragment is preserved in the Museum, as are also some "pieces of coloured wall-plaster, found, with fragmentary pavements, &c., behind Cripps's Brewery in Cricklade Street." From the same street have, more recently still, been secured some further examples of ornamental wall-painting, which were discovered with the bronze umbo (boss) of a shield, several Roman coins, and an enamelled fibula.

As may naturally be expected where so many remains of houses and public buildings, with their tessellated floors and their hypocausts, &c., have been brought to light, very many flue, bonding, roofing, flooring, and other tiles have been preserved in this Museum. Among these are several inscribed examples, some with the letters in relief, others sunk: on some of these the name ARVERI occurs, while IHS and other initials and marks occur on others. There are also a large number of hollow flue tiles and square flat tiles of various sizes, which have been arranged in the Museum close

TESSELLATED PAVEMENT—HEAD OF FLORA.

said to be catapult, or sling, stones, but which Professor Church considers to "have been used by the Romans in their game of ball: they fit nicely to the hand, and resemble Pompeian specimens."

The examples of carvings from the ancient public and other buildings of Corinium, preserved in the Museum, are highly interesting, as showing the extent and magnificence of the place during Roman times. Among these are portions of pillars of large size, as well as about a score of bases of columns, some of which are beautifully moulded. There are also some half dozen good Corinthian capitals, and a cluster of three capitals carved in one block. "Two corner stones, one a corner piece, also demand attention as being very bold in design." There are also some interesting carved figures and

to one of the pavements, as the Romans employed them in their hypocausts, or hollow floors, for heating rooms and baths. These tiles were used both for the support of the floors in the Roman houses, and for the conveyance of heated air beneath them. Specimens of flanged roofing, bonding, and other tiles will also be noticed. The plain tiles previously referred to as used in the construction of floors are well represented in the collection. The hollow open flue tiles from Dyer Street are 19 inches in length by 7 in breadth, and 5½ in thickness. Of the flat square tiles there are three common sizes—namely, 7½ inches square, 12 inches square, and 18 inches square. Some of the tiles show impressions of the feet of various animals which had walked over the clay when wet. There are also preserved a mass of burnt



brick concrete, from a floor in the Roman Villa, Dyer Street, and a piece of concrete, with imbedded red tesserae.

The articles of bronze in the Museum are many, and they are very varied in their character and uses. Among them are some specially deserving of note. One of these is a perfect steelyard, or balance, which is admitted to be the finest ever found in this kingdom. It was discovered at Watermoor, in 1855, and has a double fulcrum (exactly corresponding in construction with our modern double-action steelyard), so that it could easily be adjusted for lighter or heavier articles. It is rather more than 6 inches in length, its leaden counterpoise weighing 3,240 grains. And the beam of a balance, 14 inches in length, having a hole at one end for suspending a pan, and on one face of the beam are a number of inlaid dots of silver, which originally served to divide one of the arms into twelve, and the other into twenty-four equal parts. A variety of steelyard weights will also be noticed; two of these are in form of heads, and are of the respective weights of 411 and 419 grains. The heads are well formed and highly interesting, as are also other weights of various kinds.

Bronze compasses, nail instruments, *strigils* (scrapers), tweezers, hair-pins, bodkins, keys, spoons, and many other objects of domestic and personal use, are abundant in the collection. Some of these we engrave: one of the pins has its head ornamented with red enamel, and other objects are variously decorated. Of the *stylus* are some good examples, both in bronze and in iron. Portions of a bronze *speculum*, of strap-mounts, and other relics, also deserve examination.

One of the best bronze statuettes is a figure of Mercury, found in the Leases, or nursery-grounds, Cirencester. In it the god is represented having in his right hand a pouch or purse, and in his left he has probably held a *caduceus*. Other statuettes also appear in the same case, where likewise a beautiful bronze chain, of the most delicate fret-work, will be found worth examining.

Of *armilla* about a score of examples are contained in the Museum, some of which are of twisted form, and others more or less ornamented. There are also a number of *fibulae* of the usual Roman forms. Some of these have the characteristic twisted wire spring and fastening; others are cruciform, with projecting knobs; and others, again, are of circular and other forms.

Good examples of objects in iron are preserved in the Museum, and, thanks to the skill of Professor Church, to whom their discovery is due, they are preserved from further corrosion by being soaked in pure white solid paraffin at 21° Fahrenheit. In the series may be seen Roman knives, keys—one of which from Preston, a mile from Cirencester, has a long oval looped handle—very fine padlocks, and shears; tools, hammers, and picks; heads of javelins, spears, and arrows; bits, shoes, harness-mounts, and other horse and chariot gear: *styli* for writing; the hasps of doors, nails of all shapes and sizes, together with many kinds of tools and mechanical implements. Very noteworthy is a large hanging-lamp, as well as a fine example of a chain, and an unfinished sword from Bourton-on-the-Water. Among the knives, one has a hole and ring for suspension, and another retains its original handle of horn. One pair of horse-shoes, from Beckhampton, are of remarkably fine workmanship, the undulatory edge, and

the six large nail-holes, being unmistakably characteristic of the Roman period.

Two very fine iron umbones of shields, of the Anglo-Saxon period, are worthy of note, as is a fine circular one of bronze, of the Romano-British period, to which traces of wood and hide are still attached; it was found in 1870, about 8 feet below the surface in a Roman villa, with other objects of the period.

Of pottery, the Cirencester Museum contains an extensive collection of examples, embracing Samian as well as imitation Samian, and all the usual varieties of Romano-British pottery, including Castor, Upchurch, Salopian, and other wares. In Samian the collection presents speci-

good examples of beads, some of which are specially worthy of note, on account of the beautiful workmanship of the glass and its colour; and fragments of a glass bowl and of window-glass.

Several *querns*, or hand-mills, are contained in the collection, and are, for the most part, of the usual character. In the lower stone of one are five holes, still, in part, containing the lead with which the iron fixing-rods had been held in their places. Many of the stones were originally about fifteen inches in diameter; one, however, is only ten inches, while another, now broken, must originally have been more than twenty.

Some of the *querns*, and fragments of *querns*, are made of a porous felspathic lava from Andernach, on the Rhine, others of sandstone, and of siliceous conglomerates. Several excellent examples of hone-stones are also preserved.

Many good bone instruments—hair-pins, pins, bodkins, needles, spoons, *spatulae*, &c.—will be noticed, as will also several counters, a portion of an armlet, with other perforated and carved objects, and also some objects in jet. The collection of coins is not extensive, most of the best specimens found in the locality being, unfortunately, in private hands. Those contained in one of the cases—the best preserved of which are carefully labelled—are principally from Latton, near Cirencester. They were found during drainage operations in 1864, in the bed of the river Churn, at a point where that river divides the parishes of Cricklade, St. Sampson, and Latton; it would appear a ford must have existed there very many centuries ago. The coins were widely scattered, and extend over a long period of time.

It is well also to note that in the museum are several skulls, of the Romano-British period, found in and around *Corinium*, with Roman remains. One of these belongs to a complete skeleton, dis-

covered in 1866, with six other skeletons, near the Barton, in Oakley Park, along with Roman coins, implements, and personal ornaments.

Having now briefly glanced at some of the more interesting objects contained in this most valuable and important Museum, it only remains for me to add that few towns have shown such an admirable and praiseworthy spirit in the preservation and illustration of its antiquities as Cirencester has done. In "preservation," it has a Museum that would be a credit to any town, in which many of its early Art-treasures are carefully gathered and made available for study and research; but beyond this it has private individuals who have, with religious care, guarded such remains as have been exhumed on their grounds, and who show a laudable anxiety to prevent their spoliation. In "illustration" it has been truly fortunate in having two such men as

Professor Buckman and Mr. C. H. Newmarch to devote their artistic and literary talents in giving to the world, in their admirable volume on "Remains of Roman Art in Cirencester,"* so excellent an account, not only of the place itself, but of the various relics which have been brought to light on its site; and in having, as the Hon. Curator of the Museum, so talented and so energetic a scientific man as Professor A. H. Church, to whom I am indebted for assistance in the preparation of this notice.

* From this admirable, and most useful book, the illustrations to this account of the Cirencester Museum, are, though the kindness of Mr. E. Bailey, allowed to be taken.



TESSELLATED PAVEMENT—HEAD OF POMONA.

mens of bowls, cups, *paterae*, and other vessels; some of which are richly ornamented with groups, figures, and foliage, in relief; and one fragmentary example is particularly curious, as having its ornamentation incised into the soft paste. Many very fine and interesting cinerary urns will be noticed, as will also *mortaria*, jugs, urns, colanders, crucibles, and other vessels. A considerable number of potters' marks are preserved, both in Samian ware, and on the handles of *amphorae*, &c. Of urns enclosed in hollowed stones several examples have been, at one time or other, found at Cirencester. The vessels



BRONZE NAIL INSTRUMENT.

found in the Latton stone-coffin also deserve attention, as do those from the site of the new Cattle Market.

The glass objects in the Museum are not very many in number, but they embrace some remarkably good specimens; among them some beads, and an *unguentarium*, discovered in 1867 in a stone-coffin in the Cattle Market, are particularly good examples of their kind. Among the more interesting of the glass objects are buttons and counters, probably used in games; both of dark and light coloured imperfect glass-frit; fragments of bottles, found at the Querns, near Cirencester, one of which is a very interesting specimen of moulded or stamped glass; a fragment of a bowl, showing the ornament known as pillar-moulding; with very fine and

THE ART-JOURNAL.

It may be well to add, for the information of the visitor to Cirencester, that Professor Church owns a highly-interesting Ceramic Mu-

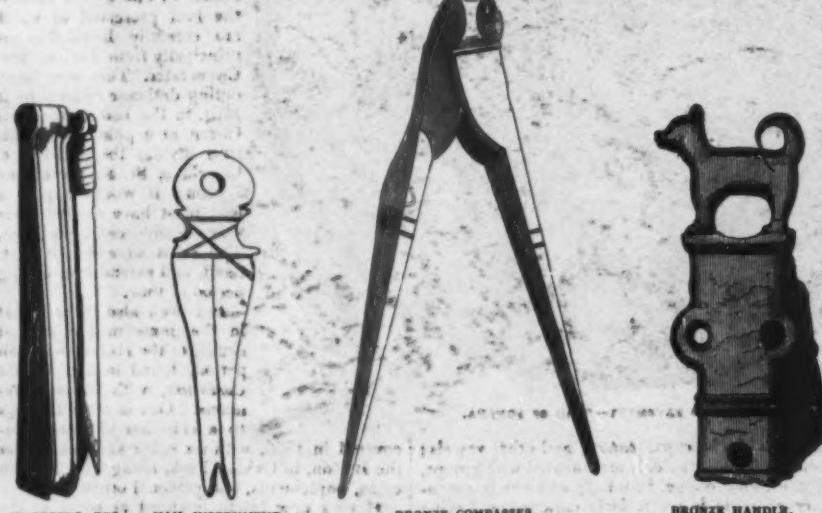
seum, which contains many remarkably fine examples of early, mediæval, and other pottery, and of most of the more famous makes of



ROMAN POTTERY, ANGLO-SAXON UMBONES OF SHIELDS, ETC.

English earthenware. This collection may, through the courtesy of the Professor, be seen

under certain restrictions, upon proper application being made.



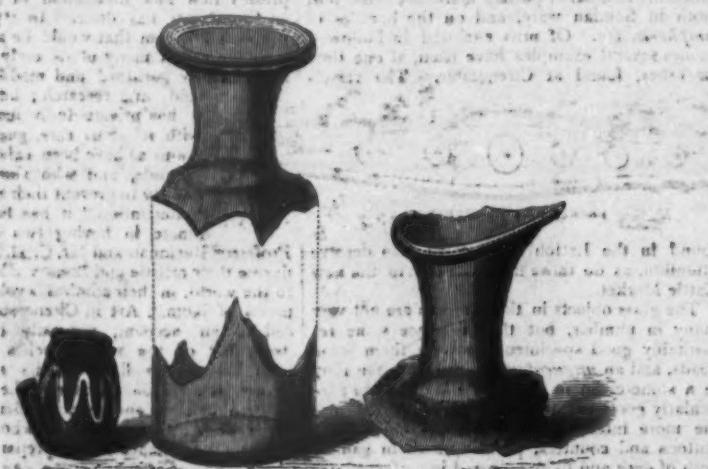
TWEZZERS, ETC. NAIL INSTRUMENT.

BRONZE COMPASSES.

BRONZE HANDLE.

It is much to be desired that many examples of Roman Art found at Cirencester, which are now lying in private hands in the place, may

find their way ere long into the Cirencester Museum, where they will be much more securely provided for, and rendered more available for



ROMAN GLASS VESSELS.

antiquarian and historical purposes than they are in their present location. In private hands, however carefully they are guarded, and how-

ever liberally access to them is given, they lose one half their value to the historian and antiquarian from their isolated position.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

A BY-PATH TO CHAMOUNI.

J. W. Inchbold, Painter. T. A. Prior, Engraver.

MR. INCHBOLD is a painter whose works are very rarely to be met with in our public exhibition-galleries: we have no recollection of seeing a dozen of his pictures since we first heard of his name—in 1854, when he sent to the British Institution what he called ‘A Study—The Common Grass.’ Yet he is not one likely to be passed over in any gallery; if for no other reason that his works present a peculiarity which can scarcely fail to attract, whatever opinion, favourable or otherwise, may be formed of them. He appears to have started on his career a determined Pre-Raphaelite, and has adhered to his principles with little or no modification. In this character he won praise from Mr. Ruskin, in 1856, whose “Notes on the Academy,” of that year, commended the two pictures exhibited by Mr. Inchbold for their uncompromising truth of nature. It is this quality, carried to the extremest limits of detail, which gains for him the suffrages of those who admire work that almost requires the aid of a microscope for its examination.

The picture we have here engraved is no exception to the artist’s usual method, though its peculiarities are scarcely, if at all, visible in the admirable engraving by Mr. Prior, who assured us that he found it a “most difficult subject” to transfer to the steel, so full is it of beautiful detail, and so varied in colour not easily transferable into black and white. By uniting, however, the scattered parts into masses, and by judicious management of light and shade, he has produced a very effective yet delicate plate, preserving the *minutiae* of the painter’s handling while combining the materials of the subject into a harmonious whole.

The picture was painted on the spot, during the residence of the artist several months, at what he told us was “a little beef-less auberge,” near Sallanche; it is from the heights above the village that the sketch was taken. The snow-tipped hills in the distance are those of Chamouni, the nearer-hill is that of St. Jervais. The mass of trees crossing the picture consists of walnuts, then stripped of their fruit, it being autumn-time; and the more immediate foreground is composed of all that luxuriant material which, if not peculiar to the villages of Savoy, renders them most attractive and picturesque;—vines covered with the purple grape, apple-orchards with yet ungathered fruit; and Indian corn half concealing the singularly-formed *châlets* of the mountain-village. Out of this wealth of subject the artist has constructed a most attractive landscape, bearing on its face no appearance of a composition made up in the studio, but a veritable representation of nature in one of her grand and beautiful aspects. Assuming, as we are warranted in doing, that the artist shows us here what he actually saw, and nothing more, it would be almost impossible to find a spot anywhere, of the same character of scenery, that offers such a combination of what may be termed “material ready to hand,” as this view: every portion of it comes into its proper pictorial place; the lines converging symmetrically where they meet; while the rich foliage of the foreground and the cottages of the peasantry, contrast, both in colour and in their home-assocations, with the breadth of uncultivated region lying beyond.



T. A. PRIOR, SCULPT^R

J. W. INCHBOLD, PINT^R

A BY-PATH TO CHAMOUNI.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON: VIRTUE & CO



INTERNATIONAL EXHIBITION AT VIENNA.

THE announcement of the plan of the International Exhibition to be held at Vienna, in 1873, is perhaps the most encyclopaedic document that has ever been officially published. The Arch-Duke Reignier, in his speech at the inaugural meeting, held in the hall of the Imperial Academy of Science, on the 17th of September, paid a just and worthy tribute to the memory of the father of International Exhibitions, the Prince Consort of England. How much the Imperial Commissioners are indebted to the experience of 1851 and succeeding years, it would be difficult to tell. But they have made the most of that experience, and the scheme they now bring forward is at once so comprehensive and so well arranged as to contrast very favourably with the present state of our own classification of the aims and objects of a great exhibition.

That arrangement, as set forth in the Illustrated Catalogue of the Exhibition of 1862, consists of thirty-six classes. We should, perhaps, be wrong in speaking of these classes as marked out entirely at haphazard. Yet when we find an equal rank given to civil engineering, including sanitary constructions and objects shown for their architectural beauty, and to dressing-cases, despatch-boxes, and travelling-cases, it becomes obvious that anything like a masterly grasp and proportionate distribution, of the great branches of productive industry is altogether absent from the programme of our own titled and ornamental commissioners.

For our—there is no other word than higgledy-piggledy—mob of thirty-six classes, the Austrian commission has substituted an intelligible and excellent arrangement of twenty-six groups of objects to be exhibited. The first of these coincides with the first Class of 1862, being illustrative of mining and metallurgy. For the second, which might well have been the first, of the Austrian groups we have no counterpart, notwithstanding the evident unity and immense importance of the group. It comprises Agriculture and Forestry. Chemical industry follows, corresponding to Class II. in the English catalogue. Articles of food as industrial products form the fourth group, the title being much more definite and appropriate than that of our Class III., substances used for food. Textile industry and clothing forms Group No. VI., succeeded by industries in leather and india-rubber, metal, wood, stone, earthenware and glass, hardware, and paper. These seven groups, as to which we only have to question the ranking of work in stone together with ceramic and crystalline industries, consist of objects scattered through Classes IV., XVIII., XIX., XX., XXI., XXII., XXIII., XXIV., XXV., XXVI., XXVII., XXVIII., XXX., XXXI., XXXII., XXXIII., XXXIV., XXXV., and XXXVI., in the English catalogue. Graphical arts and industrial drawings form Group XII. There is no corresponding class with us. Machinery and means of transport constitute Group XIII. The equivalent English classes are (V.) Railway plant; (VI.) Carriages not connected with rail or tram roads; (VII.) Manufacturing machines and tools; (VIII.) Machinery in general; (IX.) Agriculture and horticultural machines and implements. Groups XIV. and XV. consist of scientific instruments and nautical instruments, a less obvious division than we have heretofore encountered. The English classes are (XIII.) Philosophical instruments, and processes depending on their use; (XV.) Horological instruments; (XVI.) Musical instruments (which it is not so easy to see provided for by the Vienna programme); (XVII.) Surgical instruments and appliances. Military accoutrements form Group XVI., corresponding to Class XI. Maritime objects form Group XVII., corresponding, to some extent, to Class XII., Naval architecture—ship's tackle. Group XVIII. contains architectural and engineering objects, corresponding to Class X. but wider in its comprehensiveness. We have now exhausted the English list, with the exception of two classes, viz., Photographic apparatus

and photography, which will probably form a section of Group XII.; and educational works and appliances, a valuable and important subject, which is fully dealt with in Group No. XXVI. of the Exhibition at Vienna. On the other hand we have the following seven groups, which are not matters of special recognition with us. XIX., Cottage-houses, their interior arrangements and decorations; and XX., Peasant-houses, with their implements and arrangements. It might appear at first as if these two groups were but sections of Group XVIII., as, no doubt, they theoretically are. But the reason of ranking them under distinct heads is, that it is intended to illustrate the actual domestic life of different nations by *fac-similes* of their habitations. Then follows a special group, to illustrate national domestic industry, designed to display the abundance of valuable sources from which its productions can be drawn. Group XXII. again embodies a new idea; it is that of the representation of the operation of museums of Art and Industry. The object is to exhibit the character of the influence exerted on the improvement of artistic taste and culture by these institutions. XXIII. is a group devoted to Ecclesiastical Art—not meaning theology, but objects produced by Art and Industry for ecclesiastical ornament. No. XXIV. is an historical or archaeological group, composed of objects of the Art and Industry of former times, exhibited by amateurs and collectors. No. XXV. Group is to illustrate contemporary plastic Art, the objects all to be of date posterior to 1851. To No. XXVI., the group of objects of education, we referred above as being parallel to the English Class, No. XXIX.

A programme for a Universal Exhibition, drawn up by a competent hand, would form a skeleton map of human industry; and the descent, step by step, into the details of each branch would present, in itself, the outline of a broad educational course. Something of this high human philosophy—the philosophy of industry—characterises the announcement we have above attempted to analyse. The heads of the Illustrated Catalogue of the Exhibition of 1862, on the other hand, might be thought to have been suggested to the secretary of the English Commissioners by a walk down Regent Street. As the gauge of the English Railways was determined by the fact of Stephenson applying his two-foot rule to ascertain the width between the wheels of a mail-coach, so may the thirty-six industrial classes have been arrived at by writing down the names of the trades exercised in the successive shops, omitting duplicates, except in the famous instance of Class XXXVI., dressing-cases and despach-boxes.

But we have not yet exhausted the programme of the Austrian commissioners, or explained its full title to the term "encyclopaedic." In truth, the scheme they have prepared amounts to a true theory of human industry. The past is to be illustrated, as well as the present; and by a broad historic treatment of the progress of industry, as well as by a display of its present condition, we are to be enabled to cast a glance towards the future.

The gradual improvement of machinery and industrial processes, and the influence due to successive inventions, are to be illustrated by the juxtaposition of the apparatus of different eras. Hand-work and machine-work will be displayed side by side. This chapter of the Exhibition will illustrate the history of invention.

A separate department will be allotted to the exhibition of the secondary products of manufacture—that is to say, to what was formerly, or is still, regarded as waste. Some of our most valued products are thus arrived at. Indeed, the analysis of waste, from the first happy experiment of Cavendish in weighing the ashes that proved to have become heavier, instead of lighter, than the original combustible, has been the very life of chemical discovery. This section will illustrate the history of industrial economy, as far as regards material.

In like manner will be formed collections to illustrate the history of trades, and the history of prices, as well as to illustrate the actual condition and requirements of commerce. A separate department will tabulate the results thus obtained, and will present them to the observer in

a graphic form. The area of land cultivated and uncultivated, the progress of agriculture, the increase of population, the interest on money, and similar subjects, will come under this section. We venture to suggest the preparation of a table showing graphically the increase of public debt, and that of military expenditure, since the year 1788; and we think that this would not be the least instructive of the diagrams prepared to teach the world.

Further, it is intended to organize a series of experiments, lectures, and discussions, so as to render better known various modes of manufacture, a subject so wide, and so vast, as to demand an exhibition for itself. We think the Austrian government can have but little idea of the fertility of the class of inventors, in speech no less than in mechanical adaptation. To establish an *annexe* of this kind is like throwing all the judicial procedure of a country into the balance of affairs, to be conducted by an over-taxed minister of public works.

We have not yet done. Temporary exhibitions are to be cared for. Living animals and dead game, fish, poultry, fruit, flowers, bread, cheese, milk, wine, all these things are to be allowed to compete. A cat-show is not mentioned, but may come under the general terms. International congresses of learned men are to be held for the discussion of industrial questions. International races will be arranged, national sports will be represented. Finally, the arrangement of the Exhibition is to be, as far as possible, on a geographical plan—that is to say—in the fashion of a map.

Paying that respect which we think due to the masterly division of the great subject of Industrial Art, and to a simple and exhaustive division which shows that our own attempts in that line have been pure confusion, we yet cannot but think that too much is here attempted. To crowd into the four or five months for which an exhibition is ordinarily open, or even into a single year, such diverse and wide-spread operations, is, we fear, impossible, with any chance of success. With all the division and organisation of labour of which our German brethren are capable, it must be borne in mind that the value of an exhibition of this nature must depend in a great degree on the capacity, vigour, and unity of its execution. All the branches of the great inquiry must come under the review of one or two directing minds. Now the disturbance of attention that would be caused by the competing claims of Exhibitions proper; Olympic games, flower-shows, and exhibitions of animals; and discussions of the merits of inventions, or other great industrial questions; will be such that no one will be able to do justice, even in the most cursory manner, to such an enormous field of inquiry. An attempt of the kind is better let alone than undertaken without a reasonable probability of success. The work of successive years is here piled together to be discharged in a few months. And when to all this is added the action of the international juries, the competition for prizes, and the award of different diplomas of merit, we fear lest, unless the main features of the plan be distributed over a longer time, in the attempt to raise an unrivalled structure in honour and in advancement of, human industry—a tower whose top may reach unto heaven, it may not prove that the projectors will so confound their language—that they may not understand one another's speech.

FOREIGN ART-LITERATURE.

FRANCE.

WITH wonderful elasticity the Art-literature of France is again blossoming in monthly serials. No. 551 of the *Histoire des Peintres de toutes les Ecoles, depuis la Renaissance jusqu'à nos Jours*, contains the life of Hans Burghmaer, an artist of the *Ecole Allemande*, who lived from 1472 to 1559. The sketch in type is illustrated by a good portrait of the artist. Then we have an engraving of a very characteristic family-scene in not only high, but the highest possible, life. The Emperor Maximilian and his wife are the august persons represented. The empress

is seated in an attitude of respectful attention. The emperor, also seated, appears to be holding forth at some length, and his dutiful consort is—we are privately of opinion—intensely bored. Other figures in the background tell of the costume and manners of the time. Another engraving represents the painter and his wife; and the fourth is taken from a water-colour drawing, representing a German tournament of the sixteenth century. The globular barred fronts of the helmets, and the size of the crests and mantlets, render the scene a very valuable contribution to the history of armour.

The History of Ceramic Art is another work by the same editor as the last, also issued in serial numbers. In No. 65 we have the representation of some very curious Assyrian pottery, ascribed to the seventh century before the Christian era. There is a statuette, about 9 inches high, of most archaic proportions, but marked with much vigour of pose and expression. Deity or king, whichever it may be, it wears an enormous shock of hair, very closely resembling the perukes of the later part of the reign of Louis XIV. There are also a hermetic statuette, a very curious figure with a bird's head, but altogether unlike the Egyptian Ibis-headed and hawk-headed genii; a ram, in a yellowish *terra-cotta*; and a footed, egg-shaped vase, with incised pattern, of very elegant form.

Another number of the same periodical illustrates Italian sculpture. There is a cockleshell, 6 inches in diameter, supported on three griffes, on which is painted a spirited figure of Neptune. It is of Angrano ware, and coloured in pale tints of green, yellow, blue, and *gris-brisé*, upon a white ground. A saucer and a dish, of elegant forms, accompany this shell, the former being adorned by a coat of arms suspended in front of a landscape—a rather barbarous style of ornament. The plates are "phototypiques inalterables," a sort of inferior autotype we should pronounce them to be. It is curious to see the editors of illustrated works content themselves with the grim shadowings of the silver photographs, which must be costly, and require mounting, when they might avail themselves of the cheap, clear, and unmounted prints effected by the heliotype process.

In *L'Art pour Tous* we have four pages of engravings, printed very sensibly on one side of the paper alone, with short explanatory notes in French, German, and English. In Nos. 258, 259, we have an elevation of the clock of the *Palais de Justice* at Paris. Two statues at the sides, Jurisprudence and Executive Law we take them to be, originally executed by Germain Pilon in 1585, have been replaced by Toussaint. Then we have a plate of costumes, representing the secret council of Venice; some bold ornamental casques, in embossed and gilt steel; and a very curious fountain, or rather wash-handstand, in forged and gilt iron. This is said to be Venetian work, but it contains, in a sort of pierced flag, a German cavalier fully equipped. A globe contains the water; a little naked nymph is the handle of the tap. The bronze basin beneath is supported on a tripod. Altogether, this is a most interesting piece of iron-work. A Japanese dish is wonderful for the expression of the flight of birds that cross the scene; and a very admirable specimen of cabinet-work is an eighteenth-century bed, beneath a carved alcove. A plate of costumes of the year 1580 closes the number.

GERMANY.

From Germany we have an edition of Schiller's famous *Lied von der Glocke*, or "Song of the Bell," which need not shun comparison even with the exquisite outline illustrations by Moritz Retsch. The twelve illustrations are by A. Müller and Carl Jäger. They are silver photographs, mounted; and represent the delicate shades and touches of the original with great beauty. The scenes are, of course, as prescribed by the process of the Bell Foundry, those with which we are most of us familiar from the designs of Retsch. The first, *Glockenweiche*, which we should have once called the Baptism of the Bell, is by Jäger, full of religious sentiment and picturesque detail. Then come those scenes, by Müller, wherein we recognise the most poetical rendering of those domestic virtues and hopes, of

which it must be acknowledged the Teutonic races afford the finest examples. In *Abschied*, the Departure, the lad goes forth to the battle of life, leaving, together with his father and mother, a girl who in the next scene—*Heimkehr*, the Return—has grown into maidenly beauty. In the next scene, by Jäger, we are shown the *Liebes Frühling*, or Love's Spring; and in the sixth print, again by Müller—*Huldigung*—the youth opens his story by the presentation of a bouquet. *Liebesglück* represents one of those perfectly tranquil scenes of love-making, which in our island we are accustomed to limit to the honeymoon. Then comes the Decking of the Bride, by Jäger, and the arrival of the bridegroom to lead her to church, by Müller. From that incident we pass at a bound to the home of the mother, still comely, though no longer young, with her girls grown up to her shoulders; and, hanging behind her chair, perfectly *en evidence*, an honest birchen-rod, which the exuberant frolic of her noble boys may at times render useful. Two or three of Retsch's scenes are now omitted, and the series concludes with the *Fest* scene, or conflagration, and an *Erntefest*, or harvest-home, by Müller. This exquisite little gift-book is published by F. Brackmann.

THE HILDESHEIM "FIND."—The reproduction by Messrs. Christofle & Co., of Paris, of the beautiful specimens of ancient silver-work which were found at Hildesheim, in Hanover, in 1868, merits more detailed notice than we have room, this month, to give. The entire series consists of thirty pieces, of various degrees of excellence, but all of extreme interest. The large bell-shaped vase in which some of the minor articles were contained, appears to be a Roman copy of a Greek design. The grace of the arabesques, and the beauty and vigour of the tiny Cupids engaged in an intercine war with the active little *poulpes*, or cuttle-fish, that casts a cloud of silk behind him, on the least alarm, to baffle his pursuers, on the coasts of Greece, Italy, and Southern France, are of undoubtedly Greek origin. The poverty of design evinced by the repetition of identically the same pattern on the two sides of the vase, is no less clearly Roman. We hope to have an opportunity of giving further details on the subject.

GOthic HUMOURS.—Burlesque is not Art. Yet the grim, quaint, altogether distorted, little figures in which the Gothic artist indulges his humours are ruled by laws of their own, and are certainly within the range of a powerful and peculiar style of Art. It is curious to see how Italian designers, educated in the presence of the beautiful, fail, always and utterly, in caricature. With the German, caricature is at home—not as mere exaggeration, but as truth regarded from some impossible point of view. We are invaded by a herd of little German pictures, each telling a story without words, which are, one may almost say, contemptible as drawings, but contagiously and irresistibly ludicrous. Take the story of the hat. A *Bursch* is arrested before the window of a hatter by the shining objects of his admiration. His own cap is a study in itself. Then follows a colloquy with the hatter. You see the man of felt eloquent on the excellence of his wares—the incomer can do nothing but buy. Out he sallies, in pride and glory, quite another man in attitude, with a cane jauntily swinging, and a red silk handkerchief, faithful to him throughout, protruding from his tail-pocket. Anon he stretches out the back of a very large hand with a considering look. You foresee rain! Then it comes, and comes in earnest. Away rushes the newly-hatted man, with a handkerchief over his head. Then you see him seated beneath a tree, a smile of satisfaction on his face, and the hat safe beneath his legs. A flash of lightning strikes the tree, reverses the German, and, unfortunately, does so on the hat. In the next scene he devoutly expresses gratitude for life and limb saved. The hat works like an accordion. Finally he goes slowly home, not altogether miserable, but with a sort of Chinese lantern on his head. The point of the matter is, that the whole series represents a succession of those incidents and alarms common to us all, which are all felt much more keenly than could be expected, but which we are also ashamed to confess.

ART IN CONTINENTAL STATES.

PARIS.—The Louvre is gradually reclaiming its order, after its double peril of Prussian *obus* and Communist conflagration. Its greatest pictorial treasure has been restored from the Arsenal of Brest, and is again given to public inspection in the old saloons. So also, in its two noblest halls of statuary are found ranged, as of old, its matchless masterpieces of the Grecian chisel. It is a remarkable incident, that all the sculptures of this invaluable collection, with the exception alone of the Milo Venus, remained here, in their sanctuary, whatever evils the times portended. They have not been injured even to a chip. Knowing, as all do now, to what an extent the destructive element existed in the projects of Communism, it seems beyond doubt, that had Paris been within its grasp for but a few days more, all these precious marbles would have been "sledged" into a heap of dust and fragments. By fire they could not conveniently have been "commuted" and destroyed; inasmuch as there was no fuel at hand in these ground-floor halls—the arched roofs, walls, and flooring of stone or marble slabs. Happily the prompt concentrated progression of Mac Mahon's divisions put a timely *veto* upon any such catastrophe.

The special object of interest in this restored sculpture museum, is, beyond doubt, (*place aux dames*), the famous Milo Venus. A train of devotees haunt her secluded pavilion from morn to dewy eve—to be assured that she is actually safe—to dwell on her general grandeur of loveliness, and analyse it throughout its wondrous detail. A curious incident has given rise, at this moment, to a very delicate artistic question in reference to this statue, which has been the subject of a gracefully critical notice, by M. About, in the *Artiste*,—and which has, indeed, been made the subject of a reference to *L'Institut*, on the part of M. Ravaisson, the much esteemed guardian of antique sculpture. It appears then, strange to say, that the statue does not stand erect in the correct line of *pose*, which, according to the strict rule of Greek Art, founded, in truth, upon the law of nature, should descend from the hollow of the throat, to the ankle bone of the foot, upon which the weight of the figure falls. In this case, the line in question would fall abnormally outward to the point of the toe. This was assuredly no solecism in the work originally, but was caused in the following manner. To reveal the secrets of the sculptor, the statue is not formed out of one continuous block of marble, but of two. These were made to join most felicitously, where the drapery commences to fall from the upper nude half of the figure. The union was thus rendered imperceptible. It was made to be as close and enduring as might be, by two strong iron internal clamps. The expansion of this metal had, however, in the course of time, an opposite effect, and the two blocks of marble became severed. This gave an opportunity, at what precise time seems uncertain, for the proceeding to be effected by which the illegitimate change was completed. The upper half of the figure was then bent forward, and so retained by the insertion of two small blocks of wood, which were rendered imperceptible by the introduction of a slender surrounding layer of the finest plaster. M. About does not hesitate to style this transgression a Frenchification in the sense of improvement—it appearing that a finer taste imparting to the statue a graceful bend (something akin to the present *à-la-mode* lunatic *pose* outward of the bust, in the Parisiennes of these days of grace) has a palpable advantage over the rigid, upright original of the Phidian creator. The question is, however, now brought to an issue, and the result will be looked for in the world of Art with unusual interest. M. Ravaisson has, it seems, caused to be prepared two mouldings from the statue; the one after the Greek, the other after the antagonistic suggestion. These will enable a sound judgment to be more easily attained. This question, touching the improvement of a Greek masterpiece, will give, it is anticipated, new life to an old discussion, respecting the probable attitudes of the two lost arms of the statue. The severance of these has been wrought at so high a

point towards each shoulder, as to render the query quite a riddle. One party maintains that this Venus formed one of a group, and that her left hand pressed on the shoulder of Mars, against whom she gently reclined. The opponent theorist has it that this was but another version of the 'Brescia Victory,' in which the right hand is engaged in inscribing a memorial upon the face of a shield, which is sustained for that purpose, by the left arm. It is surely surprising that some copy of this glorious work has not been found amidst the myriads, one might say, of miniature statuettes, which have been rescued from oblivion, and are to be found in all the great museums of Europe. However, what with the one cause of critical contest and the other, it must be anticipated that a civil strife impends over Paris greatly in contrast with that inordinately uncivil one, which has recently passed away, leaving such foul wrecks behind.

Chantilly and the Duke D'Aumale.—The duke, being once again master, of this celebrated château, and the clouds, which have lowered above the house of Orleans for so long a period, having been considerably dissipated, seems determined to restore it to much of its former splendour of embellishments. Of these, the most remarkable were the war-illustrations, by Lecomte, which represented the most striking incidents of one of the great Condé's campaigns. These imposing works have had their own campaign of perilous misadventures. Before the menacing revolution of 1789, they had to beat a precipitate retreat, and they disappeared from the sight of friend and foe. In subsequent and better days they were discovered secluded in the roof-lofts of the *Invalides*, and they resumed their old places. The Duke D'Aumale then became their guardian, but, on the Napoleonic restoration and Imperial revolution of 1852, a second disaster befell them; for the duke was compelled to sell his interest in the château. He accomplished an exploit on the occasion, and, in his retreat, succeeded in carrying off the *opima spolia* of Lecomte's masterpieces. The Duke is rewarded, and in the roll of events, resuming the occupancy of the regal château, he will have the satisfaction of restoring the pictorial records of the great Condé to the walls of the *Gallerie des Batailles*. It was this charming Chantilly which, as most of our readers know, drew from the said *Grand Condé* his prompt and most felicitous *bon mot* in reply to Louis XIV., who—fascinated with the place in all its attractiveness, including its range of stables, still existing, and then considered the most princely in Christendom—requested the prince to transfer its ownership to him. "Sire," he replied, "all that your Majesty desires I concede; from the moment you wish it, the place is yours. I have but one favour to beg in return—it is—to be made its *concierge*."—"I understand you, my cousin," replied the king; "Chantilly shall never be mine."

M. Rothschild, an eminent publisher, in Paris, of illustrated books, has in the press a work on the famous Trajan Column, in Rome, of which casts were taken, in 1862, by the Emperor Louis Napoleon; these casts were forwarded to the Louvre, and there galvanised. They are to be reproduced, by the phototypographic process, and will form a series of 220 coloured plates, with many hundred woodcuts. The descriptive letterpress is to be supplied by M. Frohner, Conservator of the Louvre; the work will be published in parts, which it is calculated may extend to as many as one hundred. Only 200 copies are to be printed, and then the plates will be destroyed. The book cannot fail to be of great interest and value to others besides the mere archaeologist.

CALCUTTA.—An exhibition of Fine Art, to include paintings, sculptures, drawings, &c., is to be held in this city in December.

DRESDEN.—The "Holbein Exhibition," which was opened some time since, attracted a large number of visitors to this city. It is well known that Windsor Castle and Hampton Court contain many examples of this famous old master, and the Queen's collection contributed numerous pictures to the exhibition. Private galleries on the Continent also furnished supplies on a liberal scale. We hope to give a detailed notice at an early period.

INTERNATIONAL EXHIBITION. SCULPTURE.

OPPORTUNITIES are rare of considering comparatively such an extensive and variously-mixed collection of sculpture as has been displayed at the International Exhibition. The catalogue numbered 300 works, of which 190 were British. The other nationalities represented more or less perfectly were Italy, France, Belgium, Bavaria, and Austria with Hungary. Among the foreign sculptures are marvellous examples of masterly power; but some of the best conceptions which were well worthy of careful finish, are wanting in nice execution. It is impossible that any School of Painting can remain simply heroic and poetic in these days, and whatever may have been upheld of this or that School of Sculpture, we have here an opportunity of learning that all the schools representing are coinciding in feeling with those of Painting. *A propos* of minute execution; a degree of finish proper to one subject would be an impertinence in another. Again we have seen different degrees of finish applied to one group with the happiest result; and it will never be maintained that the warm *morbidezza* of animated nature is not preferable to a surface nothing removed from wood or stone. Yet it is the consideration of the ideal, rather than of the mechanical, that is forced upon us by this exhibition, from which, after all, British artists may draw a large measure of comfort and consolation. But a word or two on reading and thinking, though the same word or two we have repeated wearily for the last thirty years in regard to painting. From no exhibition of sculpture there are ever absent certain "stock" subjects, which cannot be regarded otherwise than as so many apologies for not "taking trouble." Thus we find Margarets, several; Ruths, several; Ophelias, one or two; Undines, two; Andromeda; two Musidoras; Slaves, of different nations; Moses, two groups; Paul and Virginia; and a variety of incident long ago overdone. We are led to these observations rather by the performances of foreign sculptors than by those of our own artists, especially those who stand officially before the world with perhaps a considerable following of pupils, and whose primary rule of duty should be to teach students to think for themselves; and more—to illustrate independent thought by their example. Instead of this, certain professors fall back on these threadbare resources, in each instance of which they furnish material for argument against themselves. We cannot entertain this matter at any length here; we can, however, exemplify what we mean by originality in 'The Daughter of Zion' (2,760), by PROFESSOR SALVINI, of Bologna, and in 'Babylon,' by DU CAUJ, of Brussels, or others. The ideas cited are original, whatever shortcomings may be exhibited in execution. There are both foreign and British artists who have not only carefully eschewed such themes as those we mention, but have studiously avoided approaching a second time any subjects which they may once have executed. Such men are the chivalry of the Art, and each shines out with a lustrous reputation. This large gathering, like all others of its kind, contains, with much that is precious, the usual alloy of mediocrity. We proceed, however, to indicate those productions that seem to be the most worthily qualified.

'Edward the Black Prince' (2,474), by her

Royal Highness the PRINCESS LOUISE, MARCHIONESS OF LORNE, is a plaster-cast, half life-size, showing the prince mounted, and in the act of drawing his sword. Although portions of the tilting harness of this renowned warrior are preserved (?) at Canterbury, yet there has been much question as to his complementary equipment: still the enterprise of the princess in entertaining a subject so difficult, is fully justified by the success with which she has carried it out. The prince appears in a suit of three quarter plate-armour, having the *camail*, or fall, of chain-mail, for the protection of the neck and throat. The surcoat is dispensed with, and the little there is of heraldic symbol is strictly proper to the Prince of Wales. The word or words "Houmout" (? hoch Muth) appears on the horse-trappings of the right side, and on the other "Ich Dien," with the three feathers distributively. The equipments and appointments are all historically accurate, and great discrimination has been shown in avoiding all parade of ceremonial gear. The modelling of the horse is skilful and spirited; and that of the figure and the armour admirable; the whole forming a statuette beautiful in character, and in execution worthy of all praise. Mr. J. BELL exhibits a sketch model of his 'Group of America' (2,495) for the Memorial of the Prince Consort; 'The Octofoon' (2,494), a statue in marble; and a small statue of 'Cromwell' (2,496), &c. We are never weary of contemplating those charming *bas-reliefs* by J. EDWARDS, of which there are three, 'The Daughter of Grace—Religion' (2,528), 'The Daughter of Faith—Unfading Hope' (2,529), and 'The Angel of Light' (2,530). Mr. Edwards' line of Art is entirely his own, and these works are of the most exalted type. Two of them have been engraved in the *Art-Journal*. Mr. FOLEY'S (R.A.) 'Youth at a Stream' will always hold its own in any exhibition. It is in marble, and is exhibited by the Royal Horticultural Society. A very perfect example of tinted sculpture by GIBSON (R.A.), 'Venus and Cupid' (2,557), contributed by the Prince of Wales, is worked out in a spirit to show the severity of taste which distinguish Mr. Gibson's works generally. The tinting, in this case done, perhaps, with coffee, gives to the work a very agreeable mellowness of tone. Another contribution by the Prince is a 'Group,' by PROFESSOR JERICHAU (Denmark), to which there is no descriptive title, though the figures evidently illustrate a story. They are apparently two sisters crouching on the ground in apprehension of some approaching danger. The modelling is full, rich, everywhere correct, and the softness of the finish a triumph of execution.

By the late BARON MAROCCHETTI, R.A., are two marble busts, those of the 'Duchess of Manchester,' (2,539), and 'Lord Stratford de Redcliffe.' Some of the works sent by J. A. RAEMAEKERS are of a very much higher character than others we have previously seen by him. They are more free from unnecessary accessory; the merit of the work being centred in its expression. There are, also, 'What are the Wild Waves saying?' 'Paul and Florence Dombe' (2,619); 'Ophelia' (2,620), 'Ruth,' &c. 'Elaine' (2,662) and 'Enid' (2,663), are two statuettes by J. S. WESTMACOTT, minutely elaborate in carving, and responding in every way to the spirit of the Poet-Laureate's verse. 'The Dying Clytie' (2,661), G. F. WATTS, R.A., differs from the bust in the British Museum, inasmuch as the head is falling back, and the sun-

flower is not perfectly formed. The idea is more correct than that signified in the ancient bust, as she could not exist in human form contemporaneously with the perfect flower. The 'Undine' (2,593) of W. CALDER MARSHALL, R.A., is, we presume, represented as reclining in the water; the pose is elegant and easy, but the features are sorrowful. The idea is original, and difficult to work out in identity with the story, so as to preserve simplicity, yet it has been managed very successfully. The sad story of Oenone is opened to us in a half-length statue, also by Mr. Marshall. We see her as Paris may have seen her, and not oppressed with grief at her abandonment, as she is made to describe it in the most moving of all Ovid's epistles. Hermione would be an excellent subject for a statue—that is the Hermione of Shakespeare, for no such interest attaches to either Homer's or Ovid's Hermione. Mr. E. A. FOLEY limits his treatment of the subject to a bust (2,534), a conception of much grace, and in another bust (2,539) he celebrates 'Spring.' 'The Wood-Nymph,' C. R. BIRCH, executed for the Art-Union of London, in 1864, is here both in marble and in bronze. Mr. THEED's works comprehend a cast of the statue of 'Prince Albert' (2,641), executed, in 1863, by command of the Queen for erection at Balmoral; also his group of 'Africa' (2,638), designed for the memorial of the Prince Consort; with some other works.

In 'Euphrosyne and Cupid' (2,633), a marble group, by E. B. STEPHENS, A.R.A., Cupid is seen tampering with the zone of the Grace, a libel on the fair fame of one and all of the three sisters, for which there is no warranty, although they were attendants of Venus. Other works by Mr. Stephens are 'Blackberry-picking—the Thorn' (2,634), an agreeable figure in marble of rustic character; and 'Saved from the Wreck' (2,631). F. J. WILLIAMSON'S 'Dinah consoling Hetty in Prison' (2,671) is, as our readers know who saw the engraving of it in our Journal some months since, very successful in appropriate expression. In the story of Nausicaa is nothing attractive as a subject, in preference to a hundred others that are nearer home and solicit execution: it is a marble statue (2,682), by E. W. WYON, whose bust of Sir William Fairbairn is a striking resemblance. There are, also, strong objections against 'The Song of the Shirt' (2,676) as a sculptural subject. The poor sempstress, in order to emphasize the force of the poem, must be presented personally divested of all the points of beauty which it has ever been the especial province of sculpture to illustrate. 'Sunshine' (2,523), 'Girl at a Spring' (2,524), and 'The Grotto-Boy—Only once a Year,' are three works by J. DURHAM, A.R.A., not only of much sweetness, but also, it must be said, very original, although the subjects lie on the very surface of our every-day observation. It is the first time we have ever seen a grotto-boy in sculpture, and it is difficult to see how, in any future version, the impersonation can be excelled. By C. E. VAN DENBOSCH, 'Hush!' (2,648), is one of those common topics which, either in painting or sculpture, is scarcely ever absent from a mixed and moderately extensive exhibition. The face here is the best passage of the composition, the point of which—so obvious is the necessary action—it would be difficult to miss; and here is impressed upon us more sensibly by sculpture than by painting, the incessant repetition of hacknied subjects, because the accessory means of sculpture are so much more limited than those of

painting. On the other hand, there is much material strikingly original, and very agreeably carried out. In 'Daphne' (2,675), a marble statue by MARSHALL WOOD, the change of the nymph into the laurel is gracefully alluded to by the leaves behind her, and the deathly impress on the features.

'Il Giovane—Dante' (2,567), J. HUTCHISON, R.S.A., is unmistakably the youthful Dante. The face of the immortal author of the "Divina Commedia" is like that of no other man we have ever seen—it will be remembered when those hundreds of other celebrities are forgotten. In the only authentic portrait we have of Dante, the whole of the "Inferno" seems written, and it is scarcely to be believed that even in youth there was any relief to that profound melancholy which is stamped on his features as we know them. This is a bust; but there is a life-sized statue of 'Dante in Exile' (2,582), J. LAWLER, a figure in loose drapery seated, and looking down. The danger in modelling from Dante's portrait is that of getting the features of a Mephistophelean cast; Mr. Lawler has succeeded with his proposition, which in execution owes everything to its simplicity. Whatever may be the intention in the backward flowing style of the hair in the marble bust 'Hamlet' (2,569), J. HUTCHISON, R.S.A., it will always suggest the head of a woman. To 'Ganymede and the Eagle' (2,535), FANTACIOTTI, it is extremely difficult to give any interest. It exemplifies here, however, in the carving of the plumage, an extraordinary amount of patience. We have before spoken in terms of high commendation of 'The Skipping-Girl' (2,642), MARY THORNTON-CROFT: of this statue, nothing remains to be said but that it wins upon us on further acquaintance. An 'Eve' (2,563), G. HALSE, is really a charming figure. The text is 'On she came,' &c., and in the great point, the personification of innocence, the artist has succeeded perfectly. The marble bust of the late H. Crabb Robinson (2,483), G. G. ADAMS, is the best work we have ever seen by this artist—it is remarkable for softness of carving. By C. E. VAN DENBOSCH there is a model of a bust of the Princess of Wales (2,645), which is to be repeated in marble for the Guildhall. The head is well set up, and treated in a manner highly picturesque, perhaps too showy, to verify the simple sweetness of the Princess' character—but the cast of feature is not such as is commonly set forth as that of Her Royal Highness. As a sculptural production, it is a beautiful work. In any extensive collection of paintings or sculptures we cannot mingle in the throng without meeting a 'Lurlei' (2,654) C. VOSS. Here, it is a marble statue, presenting her, as we may suppose, on the crest of the Lurleberg, resting on her harp, and looking down on the river below. The personal dispositions compose with much grace and ease, but in the front view the head looks large, from a certain poverty of proportion in the upper parts of the statue. 'Erinna' (2,584), H. S. LEIFCHILD, is a recumbent marble statue, in which the subject is represented as asleep. Of the story of Erinna, beyond her friendship with Sappho, so little is known, that but a meagre interest is felt in the subject. Many other works are more or less remarkable, some for perfection of mechanism, others for primitiveness of idea, insomuch that they are attractive because they are almost excellent. To these generally, in justification of any stricture that might be passed upon them, would be due a more particular description than can here be given; the titles,

therefore, only of a selection, are noted as, —'The Maiden's Secret' (2,583), G. A. LAWSON; 'Clio' (2,588), T. MACLEAN; 'Pasquicia' (2,568), J. HUTCHISON, R.S.A.; 'Eve' (2,673), J. WARRINGTON WOOD; 'Happy Days' (2,650), P. VANLINDEN; 'Mary' (2,585), H. S. LEIFCHILD; 'Going to Bathe' (2,651), C. VINOELST; 'The Dream' (2,672); 'Head of a Nymph' (2,658), and others by J. WATKINS, R.H.A.; 'Alarmed' (2,615), E. G. PHYSICK; 'Our Lord' (2,486), S. ALLEN; 'Margaret' (2,503), C. B. BIRCH; 'Hercules strangling Antaeus' (2,609), H. MONTFORD; 'Hagar and Ishmael' (2,628), T. SHARP, &c.

At the entrance to the east galleries, where are distributed the foreign sculpture, there is a very fine bronze, 'Ariadne,' which loses much grace and dignity by a knotty composition of the left leg and arm. In whatever way the subject is treated, it must remind us of Danneker's famous work. Very often the effort to establish a difference leads to eccentricities which destroy an otherwise faultless group or statue. 'L'Enfant au Perroquet' is the old anecdote of the child with the fruit, and the parrot with a menacing air demanding his share. By DAVID D'ANGERS (2,685) is a plaster cast of a bust of Mrs. Opie, the authoress, and wife of the Academician, who seems to have sat for the bust in her neat Quaker cap. 'Pandora with the Box,' GRUVERE, is a marble statue gracefully modelled according to the antique canon; but of the box too little is made—she holds it before her as a trifle of no importance. 'An Arab Sheik,' by CORDIER, is a very showy composite bust, exemplifying the mixture of bronze with coloured drapery. In the middle of the gallery is a case of small bronzes by CARPEAUX, several of which are of great beauty; they are busts and statuettes. 'Cupid Punished,' LANZIROTTI, is one of those vapid conceits which are sometimes put forth in the hope that they will be accepted at the value put on them by the artist. 'Première Impression,' CORDIER, reminds the observer at once of Newton's picture of a 'Girl at her Devotions'; as here also a girl is holding before her a portrait, on which her attention is fixed: the subject is not pleasing in sculpture. 'Les Amours d'Aujourd'hui,' EMILE THOMAS, are two small nude figures intended to satirise the moral laxity of Parisian society; thus the male figure holds up a purse of gold, at which the other glances over her shoulder with a smile which is not to be mistaken. These French works, being recent contributions, do not appear in the catalogue. The numbered works are resumed in 'Daphnis and Chloe' (2,750), a marble group by L. GUGLIELMI, of which the Chloe is much the better figure of the two; this is one of the comparatively few references to the classic which are found among the Italian sculpture here. Time was, and that not many years ago, when everything emanating from the studios of Italy was highly tintured with the spirit of the antique; but now, say of twenty works, not more than two or three are strictly suggestions in narrative and in formal taste from the ancient marbles. Professor CARONI, of Florence, sends two marble statues, 'Ophelia' (2,744), an 'Albanian Slave' (2,746), and a group—'Love Conquering Strength' (2,745); the last, only quasi-antique, a mixture of the noble and the vulgar metals. In thus falling into the common groove, the other two subjects are worn to rags. Professor Caroni does not recognise the grave responsibilities which attach to his position. In 'The Little Shepherdess' (2,749), C. FANTOC-

CHIOTTI, is a lamb which cannot but be remarked as composing indifferently with the figure: the latter is successful, but her woolly charge seems to have been an afterthought. 'Paul and Virginia' (2,747), C. CHELLI, is a very elaborate group in marble, with many beauties, and the superior merit of at once declaring the allusion. A 'Woman and Child flying from Pompeii' (2,742), L. AMICI, of Rome, has the merits of simplicity of treatment and becoming expression. Professor TANTARDINI, of Milan, sends not fewer than six works, of which 'The Orphans' (2,764), and 'The First Grief' (2,763), are impressive and touching. From Professor LAZARINI, of Rome, is one group, 'Hagar and Ishmael' (2,752), of which the Hagar is in great measure a success.

Professor TORELLI, of Florence, contributes a statue, 'Eva St. Clair' ("Uncle Tom's Cabin"); and from other members of the Italian school are works of conspicuous merit, of which may be signalled 'The Child Moses' (2,690), by BARZAGHI, of Milan, whose conception is novel, and carried out with power and much professional learning to a very successful result. In the 'Flute-Player charming a Lizard' (2,707), A. FASSIN, Belgium, the incident is well set forth; but there is no reason why the modelling of the boy should be so wanting in roundness. It is not too much to say that in 'Göthe's Fisherman' (2,713), J. GEEFS, of Antwerp, does more than sustain his reputation in this charming group. 'At the Waterside' (2,699), DE LEEMANS, of Brussels, is realised by a nymph kneeling and dressing her hair from the reflection in the water. 'Bacchanalia,' (2,716), ROMBAUX, is a pretty group of three boys. Again, A. SOPERS, another Belgian sculptor, in 'A Faun with Shell' (2,717), tells us how the creature got his fingers pinched by a merciless bivalve in a manner to make him dance and sing. This is really equal to the best of the quaint conceits of the ancients. 'A Child with Pigeons' (2,709), C. A. FRAIKIN, Brussels, is a pretty idea: but 'Love Veiled,' by L. VANDENKERCKHOVE, also of Brussels (2,720), has to recommend it only a certain mechanical success in the representation of the veil.

We conclude our brief notice by mention of a large and admirable bas-relief (2,737), by J. J. HALKIN, of Liege, called 'Jesus appearing to his Mother'; but this is a misnomer, for it represents the procession to Calvary; and the Saviour is borne down by the weight of the Cross. Mary Magdalen kneels near Him, and the Virgin stands by weeping; other impersonations proper to the subject are introduced. This work cannot be too highly praised.

ART IN IRELAND AND THE PROVINCES.

DUBLIN.—The building erected for the International Exhibition, held a few years since in this city, is to be converted into a "Museum of Art, Industry, and Manufactures," on the plan of that at South Kensington. Sir Arthur E. Guinness, M.P., holds the greater part, if not the whole, of the property; and it is through him that the change will be effected.

MORPETH.—A marble bust of the late Earl of Carlisle has been placed in the Town Hall of this place. It is the work of J. H. Foley, R.A.

SALISBURY.—A building intended for the use of the Literary and Scientific Institution, and for the School of Science and Art, has recently been opened in this city. It has a hall capable of seating 800 persons; the cost is estimated at about £3,000.

LONDON UNIVERSITY COLLEGE.

ON the 27th of September Mr. E. J. Poynter, A.R.A., Slade Professor of the Fine Arts at the College, delivered his inaugural lecture to a large and attentive audience.

After setting forth the circumstances under which the offic^e of Professor was founded in London, and also at Oxford and at Cambridge, and pointing out the want of schools where the study of Art in its highest branches could be carried on by pupils of both sexes, Mr. Poynter proceeded to explain the system of instruction adopted in the schools of France, which he proposed to use as his ground-work. The prospectus he had circulated would show the plan he intended to follow—giving preference to the living model. The system of instruction which prevailed in England for a long time, and was not yet quite out of date, appeared to be the cause of that want of sound knowledge of drawing and painting so commonly found among our artists, compared with those of the Continent. This system might be defined as a lengthened course of study of the antique before that of the living model. Experience had amply proved the difficulty which a student found in connecting the forms of the antique model with those given in anatomical books and figures before he had learned to understand them properly in the living figure. A different order of things prevailed in France; where, also, a pupil had often the advantage of attending the *ateliers* of painters of repute, a practice more or less allowed by the latter; and which enabled the young beginner to acquire a kind of practical and useful knowledge otherwise unattainable. In England such facilities rarely existed; our best artists, as a rule, having a decided objection to take pupils, though our architects had none. The French and other foreign artists had, moreover, considerable advantage over their English brethren in the possession of a greater knowledge of the practical details of their art. This superiority was partly due to the custom prevailing in their schools of undergoing a thorough course of elementary study, and acquiring a certain amount of practical proficiency in painting before exhibiting to the public; and partly to a plan of instruction that allowed no waste of time on useless or unimportant subjects of study. An adherence to the system of drawing for a lengthened period from antique casts rendered the student practically helpless when he commences working from the life; while, after he had acquired a comprehensive knowledge of the aspects of nature, he was the better able to derive improvement from studying the antique.

The prospectus issued by the Professor states that, "In the Slade Schools the study of the living model will be considered of the first and foremost importance; the study of the antique being put in a second place, and used as a means of improving the style of the students from time to time." He had consequently prepared, with a view to carry out the plan effectually, a general course of instruction in which the students would be under his direction, and would include instruction in drawing from the antique, from the nude model, and from the draped model, at a fixed and uniform fee for all students. In all classes, except those for study from the nude, male and female students would work together. He proposed, too, that the class-rooms for study from the antique and from the living model should be open in the evening, but only for drawing and modelling: painting by gas-light, he considered, led to a false and an imperfect method of using colours. He maintained that constant study from the life-model was the only means of arriving at a comprehension of beauty in nature, and of avoiding its ugliness and deformities. Both amateurs and those intending to become professional artists would, he hoped, undergo the same regular and thorough system of instruction. He looked forward to the institution for female students of a class for study from the half-draped model. The lecture concluded with an earnest appeal to those who intended to become students, to give industry, attention, and perseverance in the pursuit of their labours.

The classes commenced on the second of October.

SCHOOLS OF ART.

BELFAST.—The annual meeting of the subscribers and friends of this school was held on the 25th of September. The institution, which formerly existed under the name of a "School of Design," now embraces a wider field of operations; and the building was enlarged in 1870 at an expenditure of about £816. In October of that year the "School of Art" was opened; and 440 pupils have since attended the classes. Though only a few months at work, the students sent no fewer than 1,500 drawings, designs, &c., to the national competition in London, in April last; of the results, Mr. T. M. Lindsay, head-master, says, in his Report, that they were "successful beyond my expectation, creditable alike to the students and to the school. Short as the time had been for the training necessary to qualify pupils to enter upon the competition, it is most gratifying to find that their diligence and ability secured for them eleven third-grade prizes; and a bronze medal has also been taken for designs." To stimulate and encourage the pupils; and, if possible, to induce a larger attendance, a special local prize-fund has been instituted, apart from the ordinary revenues of the school; it is intended to give, at Christmas next, the sum of £65 in prizes for original designs of various kinds. This amount is independent of, and in addition to, the awards bestowed by the Department of Science and Art. The munificence of one liberal supporter of the institution, Mr. William Dunville, J.P., must not pass unrecorded; this gentleman gives an annual subscription of £100.

BIRKENHEAD.—The new school of Art and Science, erected at the cost of Mr. John Laird, M.P., was opened last month, when the Earl of Derby delivered a long and instructive address on the subject of Art-education. One of the principal points on which his lordship spoke referred to special, or technical, training; theory and practice must go hand in hand, if Art—Industrial Art is here meant—is to make any way with us nationally, and enable us to compete with foreign rivals. It is only the oft-repeated story, that unless you thoroughly educate the artisan in all you require of him, we must rest content to see ourselves left in the rear in competition with other nations, instead of being, as we should, and ought to be—at the winning-post. "I say, then," said the noble earl, "that the teaching of Art, and of Science too, in its practical application—teaching not confined to a few great centres, but so diffused as to reach the whole body of the artisan-class if they choose to avail themselves of it—is one of the requirements of our time." Another topic in relation to the subject on which Lord Derby touched was the almost utter impossibility of the English workman attaining to any right perception of beauty and the picturesque, so long as he is surrounded on all sides, as is commonly the case, by what for the most part is "squalid, dirty, and mean." "It seems to me absolute cruelty to give a man, by artistic training, a keen sense and appreciation of natural beauty, and then set him down to live in the centre—well, I may say even, Liverpool, and still more of such places as the great towns on the coalfield." We remember Professor Ruskin discussing this point most ably and eloquently, a few years ago, in a lecture at the Mechanics' Institute, at Bradford, in Yorkshire, in which he drew a comparison between the glorious views of nature the old Florentine workman had the privilege of contemplating, and those which the British artisan saw in our great centres of industry, where all natural beauty is destroyed or driven away. This, however, is a question of political and social economy, offering many difficulties in the way of satisfactory solution; yet is it a most important one from other than a mere artistic point of view.

ROCHDALE.—The annual meeting of the supporters of this school was held on September 23rd. We ascertain from the report that the total number of pupils attending the Science-classes has been 138; and the Art-classes 68. The whole number of certificates obtained during the session was 98 in Science, and 18 in Art.

CELEBRATED CHURCHES OF EUROPE.

No. XIII.—ST. MARK'S, VENICE.

AFTER an interval of several months we are in a position to resume this series of papers : the delay has been occasioned by the recent calamitous war in France, which, for the time, suspended the labours of the artists of that country entrusted with the task of preparing the engravings that illustrate the text.

We could scarcely recommence our work with a more notable example of ecclesiastical architecture than is presented in the magnificent edifice, St. Mark's, Venice, which for ages has been the subject of the painter's pencil and the traveller's pen. "A medley of Greek, Roman, and Pointed architecture," says the Abbé J. Gaume; "a museum of the richest spoils brought from the Peloponnesus, from Constantinople, Spain, and Syria—from every country, in

fact, where Venice saw her banners waving—a splendid gallery of national paintings, the church of St. Mark's tells, in its way, the whole history of the powerful republic."

Not till the early part of the present century was St. Mark's elevated to the dignity of the chief church in Venice, when Pope Pius VII. transferred, to it the patriarchal seat from St. Pietro. Its foundation dates from the year 828, when the Doge Giustiniano Participazio commenced building an edifice to contain the relics of St. Mark, the patron-saint of the city. Giustiniano left it incomplete, but his successors finished it and enriched it greatly. This church stood till destroyed in the conflagration which terminated the life and government of the Doge Pietro Candiano, in 976.

Pietro Orseolo undertook the rebuilding of the edifice: the first stone was laid in 977, but considerably more than half a century elapsed before even the exterior was completed, by the Doge Domenico Can tariri, in 1043. His successor, Domenico Salvo, enriched the church with many

valuable mosaics in 1071: at length, in 1094, or, as some writers state, in 1111, St. Mark's was solemnly consecrated, when Ordelafo Faliero was doge. It has been a question long and frequently discussed, to which of the several eras of construction the present edifice is to be ascribed; but nothing has ever been settled with any certainty. Whatever opinions on the matter may be entertained, there is abundant evidence that this grand work is pervaded by Byzantine taste. Its plan—a regular Greek cross, preceded by a spacious portico—has sustained no alteration, and its ornamentation is without parallel in Italy.

Of all that has been written about this wondrous edifice, no more beautiful and gorgeous description has been given of it than that which is found in Professor Ruskin's "Stones of Venice." The whole is too long for extract; a portion, therefore, must suffice. After speaking of the houses and groups of people in the Bocca di Piazza, the mouth of the square of St. Mark's, he says:—"We will push fast through them



ST. MARK'S, VENICE.

into the shadow of the pillars at the end of the Bocca di Piazza, and then we forget them all; for between these pillars there opens a great light, and, in the midst of it, as we advance slowly, the vast tower of St. Mark's seems to lift itself visibly forth from the level field of chequered stones: and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with godly sculpture and fluted shafts of delicate stone.

"And well may they fall back, for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away;—a multitude of pillars and white domes, clustered into a long low pyramid of coloured light; a treasure-heap, it seems, partly of

gold and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, circled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory—sculpture fantastic and involved, of palm leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together into an endless network of buds and plumes; and, in the midst of it, the solemn forms of angels, sceptred and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden when first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep green serpentine spotted with flakes of snow, and marbles that half refuse and half yield to the sunshine, Cleopatra-like, 'their bluest veins to kiss'—the shadow, as it steals back from

them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and of life—angels, and the signs of heaven and the labours of men, each in its appointed season upon the earth; and above these another range of glittering pinnacles, mixed with white arches edged with scarlet flowers,—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until, at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst."

NO. XIV.—SEVILLE CATHEDRAL.

HE who has not seen Seville," says an old Spanish proverb, "has not seen a wonder." Founded by the Phoenicians of a very remote antiquity, enlarged and beautified by the Romans under Julius Caesar; the capital of the kingdom of the Gauls, till towards the close of the sixth century; rebuilt by the Moors; taken from the latter, in 1248, by Ferdinand III., of Leon and Castile, who was called the Saint; the seat of an ancient archbishopric—Seville, the "Queen of Andalusia," offers in its various monuments of past ages a multitude of noble reminiscences of Spanish history. Most of the Roman remains have yielded to the ravages of time and revolutions; but its Moresque edifices, on the contrary, are still numerous, and give to the city a most picturesque character. The Guadalquivir rolls its waters at the feet of the ramparts, its banks fringed

with laurel-rose, pomegranate, myrtle, and orange tree; while the streets reveal palaces and mansions in which one recognises the ingenious hand of the Moslem tribes.

The Cathedral of Seville has the reputation of being the largest and grandest in Spain. It occupies the site of a temple erected during the time when the Romans held the city, who dedicated the edifice to Venus: the temple is said to have been subsequently converted into a Christian church. In 712 Seville opened its gates to the Moors, who erected a splendid mosque where the church of the Christians stood: this mosque is stated to have been burnt by the Normans. It was succeeded by another, built about 1184, by the Emir Abu-Jusuf-Yacub. St. Ferdinand converted this edifice into a cathedral, with Gothic chapels, choirs, &c., which stood till 1401, when at a meeting of the chapter it was resolved to build a church "so large and beautiful that coming ages may proclaim us mad to have undertaken it." The first stone

was laid in 1402, and the last was placed in 1506, but not till 1519 was the noble edifice finally completed.

In Gwilt's "Encyclopaedia of Architecture," the latest edition, revised by Mr. Papworth, we find the following reference to Seville Cathedral:—"It was principally rebuilt by Ferdinando Ruiz, who was much engaged in the city, and especially in enlarging or raising the well-known tower called the Giralda. This singular edifice was begun in the eleventh century, the original idea of it being given by the architect, Geber, a native of Seville, to whom the invention of algebra is attributed; and also the design of two other towers, one in Morocco, and the other at Rabata. The tower of which we are now speaking was at first 230 feet high, and 50 feet wide, and was without diminution as it rose. The walls are eight feet thick, of squared stones, from the level of the pavement; the rest for 87 feet is of brick. In the centre of this tower is a smaller one, the interval between the two



SEVILLE CATHEDRAL.

towers being 23 feet, which serves for the ascent, one so convenient that two persons abreast can mount it on horseback. The central tower does not diminish; but as the edifice rises in height the walls gather over, so as to allow the passage of only one person. Upon the Moors of Seville negotiating their surrender, one of the conditions of it was, that this tower should not be destroyed; to which Don Alphonso, the eldest son of the king, answered, that if a portion of it were touched, not a man in Seville should survive. In the earthquake of 1395 it was partially injured, and remained in the state of misfortune that then occurred until 1568, when, by the authorities, Ferdinando Ruiz received the commission to raise it 100 feet higher. This height he divided into three parts, crowning it with a small cupola or lantern; the first division of his addition is of equal thickness with the tower on a plinth, whence six pilasters rise on each façade, between which are six windows, over which is an entablature surmounted by

balustrades; the second division is lower, with the same ornament; and the third is octagonal, with pilasters, over which the cupola rises, crowned with a bronze statue of Faith, vulgarly called 'La Giralda.' Ruiz by this work augmented his fame; and notwithstanding the earthquakes which have since occurred, it has fortunately enough been preserved. . . . Pictorially speaking, the tower of the Giralda is a splendid object."

Externally the Cathedral shows traces of almost every style of architecture that has prevailed in civilised Europe from the most remote times. "Indeed all the arts seem to have combined, and each in turn at their acme of strength, so as to produce their finest strength here. The Moorish Giralda, the Gothic Cathedral, the Graeco-Roman exterior produce variety and repose to the eye. Inside, its numerous pictures are by some of the greatest painters; the stained-glass is among the finest specimens known; the sculpture beautiful; the jeweller's work

and the silversmith's unrivalled in composition, execution, and intrinsic value."

"When we enter it, the primary impression is that of reverence and awe. There is a solemnity in those sombre masses and clusters of spires, whose proportions and details are somewhat lost and concealed in the mysterious shadows which pervade the whole—a grandeur that kindles up dormant feelings, quickens the sense, and makes our very heart stir within us when we stand as lost among the lofty naves and countless gilt altars. Vast proportions, unity of design followed in the main body of the interior, severity, sobriety of ornamentation, and that simplicity unalloyed by monotony which stamps all the works of real genius—render this one of the noblest piles ever raised to God by man, and preferred by many even to St. Peter's of Rome."*

JAMES DAFFORNE.

* O'Shea's "Guide to Spain and Portugal."

SELECTED PICTURES.

THE CORONATION OF THE VIRGIN.

G. Da Udine, Painter. K. Mayr, Engraver.

WERE it not for the information afforded by Messrs. Crowe and Cavalcaselle in their history of the early Italian painters, it would have been difficult to determine the author of this picture—a fresco painted in the church of St. Giovanni and St. Paolo, Venice. This edifice, as many of our readers may remember, was partially destroyed by fire four or five years ago, when Titian's famous picture of 'The Death of St. Peter, Martyr' perished; but whether or not Da Udine's fresco escaped the flames, we do not know. Neither Vasari, nor Lanzi, mentions the name of Girolamo Da Udine; but in the book to which we refer, we find him thus spoken of, and under the name of Girolamo di Bernardino, of Udine: he appears to have lived in the early part of the sixteenth century.

"Friulian by birth and education, he elaborated an ill-cultivated style. . . . What we observe in his 'Coronation of the Virgin,' in the town-hall of Udine, is timid conception of subject, an antiquated Friulian air, and a paltry adaptation of the models of Cima, combined with that peculiar rawness and heavy flatness of tones which make the latest creations of Giovanni Martini"—one of his contemporaries and fellow-workers—"unattractive. It is just such a work as we might assign to a man who had been employed as a journeyman towards the close of the fifteenth century in the *ateliers* of Cima and Carpaccio; nor is it improbable that, when at Venice, he should have received orders for pictures such as the 'Coronation of the Virgin,' called Carpaccio, in San Giovanni e Paolo; or the 'Glory of St. Mark,' attributed to Cima, in the Academy of Vienna."

In some records still existing, introduced as a note in the volumes of Messrs. Crowe and Cavalcaselle, are, among others, entries to the following effect:—Girolamo de Bernardino hires a house at Udine in 1506: lets the dyeing establishments of his father at Udine in 1508: sundry entries respecting valuations of a carved altar, and of a curtain-fall: contracts to paint the choir-chapels of some churches near Udine, &c.

Without assuming to dispute the accuracy of such learned critics and zealous researchers as Mr. Crowe and his coadjutor, we should be more disposed to assign this 'Coronation of the Virgin' to Giovanni Nanni da Udine, who was contemporary with Bernardino, rather than to the latter; and simply because of the Raffaellesque ornament with which the design abounds. Giovanni was a native of Udine, but hearing of the fame of Raffaelle, he went to Rome, and was much employed by the great painter in the decorations of the Vatican; and also by Clement VII. in the execution of similar works after the death of Raffaelle. On the sacking of Rome, in 1527, he was compelled to flee from the city, and he returned to Udine, and was afterwards engaged in Florence by the Medici family, for whom he executed several works. There is, however, no direct evidence that he was ever in Venice. We do not find that Bernardino knew anything of Raffaelle, except, perhaps, by report.

The fresco, though handled somewhat severely, in the passage we have quoted, seems on a par with most of the works executed by the less-known artists of the period: there is rigid dignity in the forms and expression of the figures, and yet considerable grace.

THE PAST AND THE FUTURE
OF
INTERNATIONAL EXHIBITIONS.

THE close of the International Exhibition of 1851 has brought us to a point in the history of these displays from which it is highly instructive to look back on the past, as well as to cast a speculative glance towards the future. We are at a moment of crisis. The attempt is now being made to convert what was intended to be an effort, renewed only after considerable intervals of time, into a portion of the permanent routine of the year. Whether the attempt will succeed or fail, must depend, in great measure, on the concurrence of other nations. Yet at the very time that the continental manufacturers are invited to compete at London with English producers, one great German capital is arranging to open its gates for a similar undertaking, and that on a scale more vast and comprehensive than has yet been anywhere attempted. Where is this to stop? Are we to have International pitted against International? And how are we to expect that the competing claims of the various exhibiting States will be finally adjusted?

The great Exhibition of 1851 was an event that stands alone in the world's history. Its startling novelty was not less charming than its unrivalled beauty. Everything was new and fresh, as well as rich and rare. The wearers of names that rank high, and will always rank high in the annals of civilisation, men and women who left a blank behind them when they faded from the story of life—thronged those glittering arcades. Everything conspired to exalt and affect the imagination; and people fondly hoped that so unrivalled a display of the power of Industrial Art was the inauguration of a long era of peace.

How thoroughly we reckoned without our host in that respect the events of the last two years have shown. But while war has raged, with a rapid outburst and a sudden fury, producing events of a magnitude that we can yet hardly comprehend, since the Poet-Laureate hailed the Crystal Palace, Industry has, at the same time, made steady and unquestionable progress. How much we owe to 1851 has been illustrated by the department of manufacture, namely, ceramic ware, exhibited this year at South Kensington. Can any one who admired the lovely colouring, bold execution, and admirable excellence of finish displayed by the productions of Copeland, Minton, the Royal Worcester Porcelain Works, and other scarcely inferior producers, sufficiently remember the state of this great national industry in 1851, to measure the progress it has made in that score of years? It is an advance such as that which divides the work of the Greek and Etruscan potters into distinct ages. It is a progress primarily and chiefly due to the spirit awakened, and the knowledge obtained, by the first great Exhibition.

The glorious scene of 1851 has had no parallel. We repeat, it was unique. But the first Exhibition has had children and grand-children. Omitting foreign gatherings of this nature from our present survey, and also passing over the provincial efforts made in our own islands and colonies, we have in London and its vicinity three large and costly palaces, devoted to the illustration, more or less directly, of Industrial Art, which are the direct offsprings of the Hyde Park Exhibition. We refer, as our readers will at once conclude, to the great buildings at Syden-

ham, at South Kensington, and at Muswell Hill. The very stone and timber, or rather glass and iron, of the beautiful conservatory, which Sir Charles Fox, by a *tour de force* then unparalleled, erected in the park, from the rough sketch of the Duke of Devonshire's gardener, Sir Joseph Paxton—an enlarged copy, it might almost be said, of the Great Conservatory at Chatsworth—was carried bodily to the noble site on the summit of Sydenham Hill, and there re-erected into a palace of the people, at the cost, including gardens, fountains, and internal embellishment, of a million and a half sterling. The exigencies created by so lavish an expenditure, made in the form of shareholders' capital, are such as to have militated very seriously against the character of the Crystal Palace as an Industrial Exhibition. In this respect it has descended to the level of a bazaar. But in the charming concerts organised on the spot, and for the performance of which a very successful struggle has been carried on against the radical acoustic defects of the building (which is of a nature essentially temporary), the managers of the Crystal Palace have established an unquestionable claim to public gratitude.

The South Kensington Museum is the second of the institutions to which we refer. In this establishment there is so much of hope and promise for the future, and so much of actual excellence, that men, anxious for the spread of a real industrial education for the people, have made it a matter of conscience to keep silence as to certain grave points open to objection. It has been felt by many of us, that the evils referred to are chiefly due to personal causes; and that with the up-growth of that specially-educated class, to the formation of which the Museum and the attached Schools will so materially contribute, the influence of sciolism will, year after year, become less weighty and less disastrous. Self-appointed censors and uneducated critics must, in due time, become extinguished by the very students whom they collect around them.

The nation has spent £334,000 in new buildings, works, and repairs, under the impulse of the gentleman who styles himself "The Science and Art Department." The Committee of the Privy Council on Education, consisting of two members of the Cabinet of the day, whatever it may be, and of this one permanent secretary, report that £1,640,000 of public money has been expended under their direction. It is not too much to say that no State of Europe can display, in any single palace, museum, or other spot, such a brilliant and costly scene as that afforded by the courts of the South Kensington Museum. This institution, moreover, has the special advantage of serving as a nucleus for the collection of objects, the value of which is enormously increased by the mere facts of aggregation and of display. The sum of £302,000 has been spent by the nation in purchases for museums, libraries, collections, books, and examples. But the acquisitions thus made have been perhaps doubled in value by the gifts and bequests which have been made to the nation in consequence of the existence of the Museum. The value of all these donations is not ascertained; it cannot fall far short of that of the purchases themselves. Five bequests alone are valued at about £140,000. Then the loan-collection is a means of the display of the richest treasures of private collections, by a method that at once imparts novelty and variety to the Museum, exhibits to the world objects that would otherwise be seen



G. DA UDINE, PINXT

K. MAYR, SCULPT

THE CORONATION OF THE VIRGIN.

LONDON VIRTUE & CO



by very few, and by none of the student class, and serves the public at no cost to the owners of the treasures. With this fine educational display is associated a library which bids, before long, to become unrivalled as a collection of works of Art.

It is, as our readers are aware, on this national basis that the attempt has been made to engraft,—first, a great musical amphitheatre, in itself a private speculation; and, secondly, an International Exhibition that shall differ from all others in being perpetual. We foresaw, from the very first announcement of these exhibitions, the probability that the character of the establishment at South Kensington would be seriously modified by these means. In our museums, up to 1871, there had been a marked and commendable absence of commercial principle. The nuisance of the day, the tradesmen's lying puffs, were excluded. Even attempts to advertise any important object by sending it for a six months' display in the loan courts, were sternly frustrated by the admirable regulations which were not only made, but adhered to for this object; hence the special charm of South Kensington. It was what it pretended to be—a Museum, not a bazaar, an advertisement warehouse, or a shop. The student had every facility afforded him. He could draw, he could read, he could purchase photographs of the chief Art-objects. But the touter was unknown, and the industry of the retail tradesman was undisturbed.

With each new attempt to open a great central exhibition, the indisposition of the manufacturers to tax themselves heavily for the sake of the very doubtful gains they would secure as exhibitors, has become more pronounced. This reluctance was very palpable to those who sought support in this country for the exhibition of the present year. The rapid and unexampled course of the great Germanic war was such as to exclude a large portion of the supplies expected from the Continent. Under these circumstances, the unfortunate expedient suggested itself to the managers of the Exhibition, of inducing manufacturers to come forward by alluring them not only to exhibit, but to sell. As to the pettifogging distinction attempted to be made between selling in one room or in another—in what was called "court" or in what was called "*annexe*"—it is neither creditable to its authors, nor satisfactory to the public.

Without repeating what we had to say on this subject in our recent number, let us inquire how the form of the South Kensington Exhibition of 1872 now looms through the November mist. The class of objects by which it is intended to replace the beautiful ceramic display of the past exhibition is that of jewellery. This is defined as "articles worn as personal ornaments made of precious metals, precious stones, or their imitations, but not goldsmith's or silversmith's work, or watches." These articles are to be brought on the 9th of April, 1872, in small cases, to be previously obtained from the Commissioners.

The first thing which strikes one in this announcement is the ambiguous character of the language in which it is made. Do the words "their imitations" apply to precious metals, or only to precious stones? If the former, is it intended that we shall be deluged by a supply of those cheap, gaudy, and altogether worthless, articles which, under such names as Abyssinian gold, Suez gold, aluminium gold, argentine, and the like, are being sold by Hebrew speculators, to their own profit, and to the great injury of our national taste?

The rule followed—at least, up to a certain time—by our own more respectable manufacturers, against the production of sham jewellery (to which the ornaments worn in masonic lodges formed the sole exception) may, we will assume, be that laid down. How, then, will it be about the standard, hall mark, or other means of verifying and declaring the quality of the metal? Our own jewellers have lately been in the habit of stamping the number of carats of fineness on the articles manufactured; an honest and praiseworthy plan, if faithfully carried out. We have 18-carat chains and 15-carat chains. But what standards will be adopted by foreign jewellers? How is the quality of their metal to be tested? In Portugal, gold articles are made of a purity unknown to ourselves. In Italy, on the contrary, 9-carat gold is common; and the rings with which the women of the Neapolitan provinces are wont to load their fingers 'up to the very nails, are often, we have been told by Italian jewellers, of not more than half that intrinsic value.

When articles in metal are exhibited as works of Art, the intrinsic value of the material is a question that chiefly interests the workman who wishes for examples of his craft. But the moment the educational condition is laid aside—when, instead of an exhibition of works of the jeweller's art, we have a central dépôt for the sale of all the jewellery, or sham jewellery, of the world—the case becomes widely different. In private shops we have the responsibility of the name of the tradesman. If any one could by any means obtain from the counter of Messrs. Hunt and Roskell or any other well-known jeweller, a piece of fictitious jewellery, he would count on immediate redress. But how will her Majesty's Commissioners meet the complaints of an unwary purchaser, who, thinking that, under their respectable authority he has bought a quantity of charming Italian jewellery, finds himself loaded with trumpery Neapolitan gold?

This is but one out of the very many perplexing questions that will arise if the determination to open a bazaar at South Kensington is unfortunately persisted in. We are informed that a deputation of manufacturers is being arranged in order to lay the matter fairly before the Commissioners; as the interview promised by their secretary, and devolved by the major-general on a subaltern of the Royal Engineers, was less than satisfactory. We can tell my lords and gentlemen that they will find they have thrust their hands into a nest of hornets. The union between the manufacture and the trade of this country is too vital and intimate to allow the more respectable manufacturers to support an exhibition that positively cuts the throats of the tradesmen; who, to our certain knowledge, are already beginning to contemplate with dismay the prospect before them. What amount of income moreover, will the shop-keeper in the French *annexe* contribute to the assistance of the British exchequer? How far will the local taxation of the metropolis be affected by the transfer of an important branch of business to the rent-free, tax-free shop of the Commissioners of 1851? We might fill page after page with a discussion of the subject; but the result would be the same. In museums and exhibitions, as well as in other walks of life, THAT WHICH IS MORALLY WRONG CANNOT BE POLITICALLY RIGHT. A rent-free bazaar at South Kensington is an immorality: if persisted in, it will ultimately be a ruin.

LOAN EXHIBITION OF DRAWINGS.

THIS, the second exhibition that will have been held in the gallery of the Institute of Painters in Water-Colours, in aid of the funds of the National Hospital for Consumption and Diseases of the Chest at Ventnor, has, perhaps, been suggested by the result of a similar experiment last year. That occasion merited a full and ample success; because, in the first place, it was an enterprise in the cause of an institution which must have the sympathies of all who acknowledge and deplore the prevalence of the most fatal and insidious malady to which the population of these islands, especially, is subject. Again, it was most satisfactory, as the works of Art which had been collected were of the most select and valuable of their class. Yet that occasion was only a success; this is a triumph. If the exhibition of last year was excellent, the present is more so; not by comparison of works individually, not that the drawings now exhibited are superior, but because the number displaying rare quality is augmented. To the proprietors of such treasures, it must be gratifying to know that in them they possess, in such combinations, a magnetic power which has an affinity for gold, as special as the talisman of an Eastern tale.

It is enough to state here the nature of the Institution in favour of which the exhibition is held. The condition and prospects of the hospital are set forth in the catalogue, whence it appears that assistance is greatly needed. Honour, therefore, to one and all of these gentlemen who have so generously lent works of great value, and have consented to have their walls stripped for a period of six weeks, the brief term during which the exhibition will be open. Among those who have contributed most liberally are Mr. Quilter, Mr. S. Rückert, Mr. E. Sutton, Mr. Henderson, Mr. H. W. Birch, Mr. H. Burton, Mr. F. Lucas, Mr. W. Leaf, Mr. Britten, &c. The value of Mr. Quilter's contribution is about eleven thousand pounds, that of Mr. Rückert's nine thousand; and, according to this standard, are those of other proprietors. We find also on the list His Royal Highness the Duke of Edinburgh, Mr. E. Baring, Mr. Bowman, F.R.S., Mr. Klockmann, Mr. Morley, Mr. De Murrieta, Mr. Sibeth, Mr. C. J. Leaf, Mr. F. H. Leaf, T. Woolner, &c. The first sight of the walls suggests at once that the display is due to much taste and a perfect knowledge of Art. The whole has been got up under the superintendence of Mr. Vokins, through whose influence the drawings have, we believe, been procured; and among the artists of the past and the present who figure here, in their most brilliant periods respectively, are Copley Fielding, David Cox, Barrett, Cattermole, Roberts, R.A., Stanfield, R.A., E. Duncan, Turner, R.A., J. Gilbert, F. Goodall, R.A., Carl Haag, J. Holland, W. Hunt, J. D. Harding, F. W. Topham, Dewint, Prout, F. Tayler, T. M. Richardson, W. Müller, J. Varley, B. Willis, O. W. Brierley, Ross Bonheur, B. Foster, Burton, T. S. Cooper, R.A., J. F. Lewis, R.A., G. Chambers, L. Haghe, &c. In this collection are revived once more memories, fresh and green, of those who have passed away from us, after having won and wielded so long the wand of the enchantress.

'A Highland Drove' (8), F. Tayler, is a very busy scene, describing, with a wonderful play of harmonious colour, all the confusion of the herd, and the consequent agonies of the drovers, together with an expanse of mountain and glen of infinite aerial beauty. 'The Keeper's Daughter' (21), is, as a personal study, very interesting, though very different from the former; and another of the same kind is 'A Highland Gillie' (41), and some others. 'Crossing the Tay' (123), an involving the swimming and ferrying across of a pack of hounds, is a subject quite after Mr. Tayler's heart; and not less so is 'A Hawking Party' (142). For us the compositions of John Varley have always had an overpowering charm, and we look at them remembering less that by which they have been prompted than that they have suggested. It is impossible to forget how much of the exquisite feeling

of Calcott is due to Varley. Here they are—‘Composition’ (7), again ‘Composition’ (172), and same title (175). By Prout are some fine drawings of architectural work—‘Abbeville’ (9), ‘Market-place, Abbeville’ (10); ‘Chartres Cathedral’ (119), and ‘Clock Tower’ (189). ‘Ramsgate Harbour’ (11), is an admirable drawing by G. Chambers; by whom also is ‘Fishing-Boats’ (57); and in the same class of subject ‘A Storm at Sea’ (27), E. Duncan, is one of the most sublime essays that has ever been accomplished in marine-painting. Others by Duncan are ‘Oyster Dredging’ (17), ‘On the River—Moonlight’ (58), &c. In the same direction, are ‘A Squall in the Straits of Magellan’ (107), and ‘The Spanish Armada on the Irish Coast’ (52), O. W. Brierley. ‘The Interior of St. Gudule, Brussels’ (13), and ‘Rouen,’ (75), are by D. Roberts, R.A. By J. Holland is a drawing under the very general title of ‘Venice’ (16), one of those narrow canals into which he threw so much of the picturesque, although frequently themselves destitute of that quality: ‘Greenwich’ (134) is another drawing by him, also ‘Frankfort’ (202). ‘Ave Maria’ (18) is a brilliant study of a mother and child, by G. Bach. And to revert to another generation, there are not fewer than fifteen drawings of the first class by David Cox; thirteen of which are the property of Mr. Quilter, whose collection was so recently described in the *Art-Journal*, as to render it unnecessary here further to dilate on these magnificent works. The two exceptions are (51) ‘On the Thames—Battersea,’ and (204) ‘Calais Pier.’ Cattermole’s name is of frequent occurrence in the catalogue, attached to some of his grandest works, as ‘Saying Grace’ (6), ‘Cellini and the Robbers’ (115), ‘The Darnley Conspirators’ (176), ‘The Contest for the Bridge’ (96), and many others. A most profitable study is the gradual change registered in the works of J. F. Lewis, R.A.—progress it must be called, for his microscopic finish leaves all competitors out of sight: see, first, his ‘Easter Day at Rome’ (31), then ‘Caged Doves’ (177), ‘A Halt in the Desert’ (203), &c.

The examples of J. Gilbert are not so numerous as we could have wished to see; his prime essay here is ‘The Battle of the Boyne,’ a grand and defiant piece of composition, with such portraits as serve to refresh the historical reminiscences of that event; there are also ‘The Standard-Bearer’ (64), ‘To the King’s Aid’ (166), and some others. By F. W. Burton is a really transcendent impersonation (181), ‘A.D., 1660, Ironsides,’ and also, charming beyond description, is ‘The Virgin’s Day’ (174), by the same artist. ‘Feeding the Swans’ (131), F. Goodall, R.A., is a graceful extract from a picture painted by Mr. Goodall some years since; but ‘The Coffee-Bearer’ (101) refers to his recent visit to Egypt. Birket Foster is prominent with some of his most fastidiously careful drawings, as ‘Windsor Lock’ (76), and others; and our remembrances of W. Müller are refreshed by some of those then novel and remarkable pictures of Oriental subjects which he produced just before his death; and, again, we are reminded of another amphibious reputation, one living equally in oil and water, by ‘Cheyne Walk, Chelsea’ (187), and ‘On the French Coast,’ R. P. Bonington. The admirable drawing, called ‘Happiness in the Desert’ (35), by Carl Haag, is really the most exquisite passage of Arab life we have ever seen, and those productions of L. Haghe, ‘The Death of Zurbaran’ (88), and ‘The Seebel, Cairo’ (53), are vigorous and substantial beyond the multitude of more highly-coloured works by their author. The two contributions of the Duke of Edinburgh, by N. Chevalier, illustrate his Royal Highness’ experiences in tiger-hunting in the plains of Bengal. ‘Waiting for Master’ (140), Rosa Bonheur, is a very characteristic group of beagles or other hounds, in manner very different from everything this lady has hitherto done. The drawings by Turner are only two, both small; but the whole collection constitutes an assemblage which worthily sets forth every phase of water-colour Art. Our notice is a monotony of praise; but how can it be otherwise, when the summing up yields such a preponderance of overwhelming evidence in favour of each performance?

MINOR TOPICS OF THE MONTH.

SIR FRANCIS GRAHAM MOON, BART.—The death of this estimable gentleman and valuable public servant took place at Brighton, on the 12th of October. His whole life has been associated with Art: few men have lived in our time to whom it owes so much. We are unable to produce a satisfactory memoir of him this month, but hope to do so in our next.

THE ARTISANS OF FRANCE.—There has been a large exodus of the best and most useful classes of France; and while that unhappy country suffers in consequence, other nations will be enriched by its misfortune. From statistics printed by “authority” we learn that perhaps a hundred thousand of its best hands have either perished or emigrated within the year, the fatal year, 1870. The Report gives these terrible facts:—“In certain branches of industry there is such a scarcity of skilled hands, that the orders given, few as they are, cannot be carried out; and our customers, being thus disappointed, transfer their patronage to England, Belgium, Germany, and even the United States. The third important fact we have to point out, is the excessive emigration of our skilled artisans, who are tempted abroad by seductive and remunerative offers. If this be not checked our foreign competitors will be able to beat us by their superior command of French skilled labour.” The evil is rather increasing than diminishing; artists as well as artisans are seeking employment in any country but their own; and the trade of France, in a hundred objects of commerce, is leaving her, perhaps never to return.” It is certain that many of the most excellent and experienced of her skilled workmen are finding profitable employment in England; and very soon, no doubt, we shall witness the results of so important an accession of strength, more especially in our manufacturing districts. It is just and reasonable we should profit by the opportunities thus placed within our reach; and, of a surety we shall do so; learning, we trust, a lesson from the sad example of our neighbours, acting in accordance with old counsel :

“Learn to be wise by other’s harm,
And you shall do full well.”

HOGARTH.—The best works of this artist are to be reproduced by the process of photography, and published, with new descriptive text. The copy presented to the South Kensington Museum by the late Mr. Dyce will be referred to for the plates.

THE LONDON STEREOSCOPIC COMPANY has issued a series of photographs of works in sculpture contained in the International Exhibition. These, as far as they go, are of much excellence, worthy the high and established reputation of the firm. But they are few in number, and, assuredly, the best selection has not been made; we miss so many objects of interest, beauty, and value, that we are utterly unable to account for the omissions. Surely there could have been no difficulty with the sculptors, who must have desired thus to circulate evidences of their genius. There are, at least, a hundred examples, not in the series, which might have been made better known by the art of photography; we might give a long list of those of which we believe all Art-lovers would desire to possess copies. We have, however, Foley’s ‘Egeria;’ Miller’s ‘Emily, and the White Doe;’ ‘Ruth,’ by Raemackers; ‘Paul and

Virginia,’ by Chelli; ‘Daphne,’ by Marshall Wood; ‘The Thorn,’ by Fantacchiotti; ‘Eva,’ by Norchi; ‘The Somnambula,’ by Fontana; ‘The Bathers,’ by Jerichau; and some groups in which several are shown together. But the collection is by no means as perfect as it might, and ought, to have been.

FERN DECORATION.—No product of nature has ever been utilised in the way of ornament so successfully as the fern, by Mr. Lee, of 22, Bloomsbury Street. The plant, in its numerous varieties and natural state, is suggestive of endless series of the most beautiful combinations, which can scarcely be enhanced, even by refined taste, when restricting in any way the wild luxuriance of nature. The principle of this adaptation of the natural plant to ornamental purposes is extremely simple, but seems to be susceptible of development into forms and combinations limited only by the capacity of the designer. To describe in a few words the manner of employing the plant, it may be said simply to be arranged on a sheet of plate-glass, and secured in its place by another superposed glass of equal dimensions. Such is the mechanical *rationale* of the process; but so clearly and beautifully is the plant defined, when seen by transmitted light, that the eye is scandalised, if the perfection of artistic composition, or the wild flow of the luxuriant combinations of nature, be wanting to the picture. The plants used by Mr. Lee are exotics and British ferns, and so numerous are the forms, and so elegant the lines, in which they grow, that they afford many phases of natural beauty, insomuch that it cannot be said that any forms they accidentally assume are otherwise than graceful. The various ways in which Mr. Lee has utilised these plants show us that their application in this direction is but in its infancy. He has already adapted them to *plateaux*, spandrels, panels for cabinet work for the ornamentation of halls and corridors, for summer fire-boards, folding screens, *jardinières*, &c. Even when thrown up by silvered glass, and seen by direct light, much of the richness of fern-composition is lost; whereas, when seen by transmitted light, all the beauty and delicacy of the plant are brought out. Thus, especially in town-houses, the fern may be made to perform a useful office, in shutting out from back windows objectionable views, such as most London houses have. Mr. Lee succeeds perfectly in covering staircase and other windows so as to give an appearance of natural growth without obstructing the light. Hence, presenting much beauty of design at a moderate cost, it may be expected that this kind of decoration will, in a great measure, supersede the vulgar glass ornamentation in common use. One of the most effective arrangements that Mr. Lee produces is that on silvered glass; which exhibits all the detail of the graceful fronds, with their different tints; it will, therefore, be understood that in such case the plants most desired are the varieties whence may be formed scales of tone and tint, which will tell admirably by direct light. It is important to state that the ferns are all employed in their natural state; and, as they afford tints from the bright silver fern to the deepest vegetable greens and browns, it is unnecessary to have recourse to chemistry for artificial colour. Among the works already executed by Mr. Lee are some decorations for Sandringham, others for the Duke of Sutherland, and some for the Earl of Dudley. It is impossible to say what directions such a means of ornamentation may take, and to what extent it may be

carried. But, from the specimens of the work we have seen, it bids fair, considering its comparatively moderate cost, to become a style of decoration of great popularity and extensive application.

THE PLAYING-CARDS issued by Messrs. Marcus Ward & Co., for the season, 1871-2, manifest great advance in Art ; some of them contain charming pictures, that cannot fail to teach and impress good taste ; they are very varied ; geometric lines generally, and rightly, prevailing ; and exhibiting the best effect in the combination of forms. These cards are known as "Willis's Cards," and are, we believe, in especial favour with whist-players. It is, however, with the exteriors only that we have to do, and these are unquestionably of great excellence.

THE PLAYING-CARDS OF MESSRS. JOS. HUNT AND SONS are also entitled to words of high praise ; they are of varied and very beautiful designs, charming examples of good Art, and printed with exceeding delicacy and care : many of them contain pictures that might be framed as specimens of refined beauty. The fame of the cards of Messrs. Hunt and Sons was established long ago ; they have been always in high favour with players ; it is only recently, however, they have added to their intrinsic value the advantages to be derived from the services of accomplished artists.

A GOLD MEDAL has been exhibited at No. 18, New Bond Street, the establishment of Mr. Harry Emanuel. When it is stated that it weighs 15 ozs., it will at once be recognised as perhaps the largest work of the kind that has ever been successfully executed. It was struck by order of the Peruvian Government to commemorate the repulse of the Spanish Fleet off Callao. The obverse presents a group of four figures representing the republics of Peru, Chili, Bolivia, and Ecuador, taking the oath of alliance. Beneath the group is a shield surrounded by laurel-leaves and warlike trophies, and round the margin is inscribed, "Alianza Americana de 1866." On the reverse is a representation of the town and port of Callao during their bombardment by the Spanish fleet, and above are the figures of Liberty and Justice protecting the town. Four of these medals have been struck in fine gold ; three of these are set as centres of magnificent stars, formed of large diamonds of the purest water, and are intended as presents from Peru to the Presidents of Chili, Bolivia, and Ecuador. The designs and models, which are by Mr. Harry Barrett, show great beauty of composition and the utmost delicacy of execution. The work contrasts with recent issues of her Majesty's Mint, to the great disadvantage of the government establishment. The "sovereigns," its latest productions, are perhaps the worst it has ever circulated ; worth twenty shillings they may be, but they are valueless as works of Art.

We hear a project has been set on foot for the purpose of collecting subscriptions to purchase Mr. Melville's large picture, recently in the International Exhibition, illustrating 'The Presentation of the Freedom of the City of London to the Prince of Wales.' As a record of an interesting event in the annals of the Corporation of London, and as containing portraits of upwards of three hundred persons who were present at the ceremony, the painting deserves a place in the Guildhall, where we hope eventually to see it. Our municipal corporations everywhere would do good service to Art by decorating their halls with pictures illustrative of events having a

local as well as a national interest : this the guilds in Belgium and other countries of the Continent frequently do, but the practice is entirely ignored by us in England.

MR. R. A. HILLINGFORD.—With reference to the notice of the works of this painter, which appeared in our number for September, we have been asked to state, in justice to their respective owners, that his 'Julia's Mission' is the property of Mr. F. Turner, of Halifax ; and his 'Preparing the Court-Bow' is in the possession of Mr. F. M. Smith, of the same place. || The error in the former statement was not ours.

BRITISH POTTERY.—The British potters have been invited by the "authorities" at South Kensington to send contributions in order that an exhibition of their works may take place in Berlin ; the project, it is understood, being suggested by and under the direct patronage of the Crown Princess, our own Princess Royal. We believe all the potters have agreed to send specimens of their productions. No doubt much substantial benefit, as well as "great glory," will ensue for the advantage of the contributors. But how it is that the superintendent or "representative" of the manufactures is a soldier we cannot say ; a Major de Winton is to occupy that important and responsible post, and will, no doubt, "read up" to obtain the requisite qualifications. Certainly, the sword is more powerful than the pen at South Kensington ; and he is a fortunate gentleman who is also an officer of Engineers.

WORKING MEN'S COLLEGE.—Classes for the study of different branches of Art have been formed at this institution, in Great Ormond Street, under the superintendence of Messrs. W. Cave Thomas, H. W. Brewer, and G. Rosenthal. A series of lectures on Perspective was commenced on the 20th of last month.

MR. T. O. BARLOW is at work on a large engraving from the famous picture, 'La Gloria,' by the late John Phillip, R.A. ; and also on a smaller plate from the same painter's 'Prayer in Spain,' his diploma picture presented on his election into the Royal Academy.

THE CRYSTAL PALACE.—A very graceful addition was made to the attractions of the Crystal Palace during the month of October. It consisted of what was called an "Agricultural Trophy." Messrs. Sutton and Sons, of Reading, the well-known and much-esteemed "growers" of agricultural seed and produce, collected specimens of their varied productions, and exhibited them as evidence of what may be done by care and cultivation—Nature aided by Art. It was really refreshing to see the monstrous yet healthful growth of the several classes of vegetables ; turnips bigger than a giant's head ; cucumbers three feet long ; cabbages, one of which would be a day's food for a bullock ; and so forth. It is, however, only with the arrangement of the "trophy" that we have to do. The assemblage, aided by various grasses (to the number of two hundred varieties, green and dried) and other glories of the field, made a novel and charming picture—so striking and so good that Messrs. Negretti and Zambra have photographed it in several views. No doubt the main purpose of Messrs. Sutton and Sons was to show their seeds and the grand births that came from them ; and it is certain that the farmers and farm-workers who scrutinised them day after day were profited by the study ; but Art-lovers are not the less obliged to them for one of the prettiest and most hopeful sights of the season.

REVIEWS.

ART AND RELIGION. By JOSIAH GILBERT. Author of "Cadore, or Titian's Country." Published by HODDER AND STOUGHTON.

MR. GILBERT's previous writings, of which "Cadore" is the principal, scarcely prepared us for the discussion of such a subject as that he now treats of, in a pamphlet of about seventy pages, forming one of a series of "Essays on Theological and Ecclesiastical Subjects," by various authors. A verse, from the *Book of Wisdom*—“Also the singular diligence of the artificer did help to set forward the ignorant to more superstition”—offers a clue to the arguments he puts forth in treating the matter of Art and Religion in their influence on each other. “Religion will have found in Art large and manifold means of expression ; Art will have received from Religion an inspiring motive, and a definite direction. Each will have been modified by contact with the other. We desire to point out the nature of this interaction in the past, as alternately developing and degrading both Art and Religion ; and to glance at the limitations a spiritual Religion must impose upon the Art that serves it.”

The starting-point of the connection between the two is idolatry. “At the very outset we meet with that oddity the Idol—odd because not only an object of Art, but an object of worship. It is the most pointed instance of the association of Art with Religion, and a problem every way. Was the Idol born of Art ? or did Art find the Idol, a shapeless lump, a log, a stone, and by slow degrees invest it not only with the semblance of life, but with beauty and moral expression ?” This problem is worked out on the assumption that, though the Fetish would seem to be the natural origin of the Idol, yet the conclusion arrived at is, Religious Art had no such base origin ; it did not spring from the Fetish. It was Art that invented the Idol ; and to the latter we owe one of the grandest achievements of Art—the Temple.

The subject of ecclesiastical architecture, in which for the purpose of argument must be included Pagan as well as Christian edifices, is briefly traced through the various channels developed in Egypt, Assyria, India, and Greece, till the dawn of Christianity beamed on the world. Race, period, and country effected modifications in Religious Art ; each country working in various manners, each influenced by national characteristics, by physical conditions, and by the religious conceptions which these had a hand in moulding.

Before entering upon the subject of the church of the Christian, some reference is made to the Jewish temple and form of worship, the beginning of the period when Art, “while it bodied forth the spiritual, was not to stand in place of the thing signified, but to educate towards its better understanding ; and which should supply fitting moulds for thought and language in the future, rather than be itself the product of them.” Symbolism here takes up a prominent position, but in the end only to debase the worshipper. “No wonder, then, that this high teaching by means of Art and symbolism should end in that pharisaism which is only a form of fetishism ; which counts the letters of the law instead of apprehending its spirit ; which binds it on the forehead rather than on the heart ; which looks upon the stones of the temple, and the gold of the temple, rather than to Him who dwelleth therein ; which makes the temple the seat of man's pride, rather than the place of God's presence.”

It was long after the advent of Christ that Art, in its true acceptation, found a home among his followers. “First, because of the intensity of the spiritual life, which could only utter itself through the purest spiritual medium—prophecy, psalm, and hymn. Again, because of the intimate association of Art with Paganism, so that it was at first absolutely forbidden, and an artist was compelled to abjure his Art before he could be baptised. Thirdly, because persecution closed in upon the faith with sword and flame, under which no Art could live. When it did begin to show itself, it was in holes and

THE ART-JOURNAL.

corners, and was individual and memorial. It was a silent utterance of faith and hope underground, beside the grave of loved ones, or scratched on the walls of the catacomb sanctuary. Christian Art showed itself at first a tender floweret blooming faint and colourless, without light and air." Gradually it broke forth from its hiding-place till it covered the earth with its temples magnificent in their architecture, and lustrous with the conceptions of the painter, yet all exhibiting "the imaginations of men upon the grandest of themes."

It is to this part of his subject, and especially to what Christian church of the present day ought to be, that Mr. Gilbert has devoted much thought—and, we will add, much beautiful and eloquent language. We have no space to follow him further: the perusal of his essay has afforded us great enjoyment, both on account of its thorough Art-spirit and the terms in which his views are embodied. We are sure many will share this pleasure with us, and thank us for directing attention to the pamphlet.

MEMOIRS AND LETTERS OF CHARLES BONER,
Author of "Chamois-Hunting in Bavaria,"
&c. With Letters of Mary Russell Mitford to him during Ten Years. Edited by
R. M. KETTLE. Two Vols. Published by
R. BENTLEY AND SON.

Any record of our friend and occasional correspondent, Charles Boner, the famous "Chamois-Hunter," would have a welcome greeting from us, even were it far less interesting than is this. True, the most considerable portion of the first volume is occupied with the correspondence of Miss Mitford, but these letters are a most agreeable variety to the general contents of the book, and have an interest peculiar to themselves, and no less so as associated with the subject of the memoir.

In the *Art-Journal* of last year appeared a short notice of Charles Boner, soon after his death, which occurred in April of that year. He was born at Bath in 1815; and, at sixteen years of age had made such good use of the educational means afforded him, that John Constable entrusted to him the instruction of his two elder sons. The intimacy thus commenced led to a life-long friendship between the great landscape-painter and his sons, and the tutor of the latter, and, in all probability, it laid the foundation for that love and knowledge of Art which he showed throughout his life. The letterpress to Constable's "English Landscape" was from Boner's pen before he was twenty years of age. Shortly after the death of his parents, between 1833 and 1835, he went to Germany, on the invitation of Baron August Dornberg, Postmaster-General, on whose recommendation he was received into the family of the baron's brother-in-law, Prince Thurn and Taxis, as private secretary and tutor to his sons; the post, which he retained during a period of twenty years, speedily grew into one of great responsibility and confidence. This time was passed chiefly at St. Emeran, near Ratisbon; and we have repeatedly heard him speak of the pleasure and happiness of this term of his life, when he would vary his labours with ranging the Bavarian Tyrol in pursuit of the light-footed chamois.

On one of his occasional visits to England, he made, in 1845, the acquaintance of Miss Mitford, whose writings he had always greatly admired. "For ten years," his biographer says, "he maintained an unbroken correspondence with her, and it is to be regretted that Charles Boner's answers to Mary Russell Mitford's clever, warm-hearted epistles should either have been destroyed or kept back from the public. Notwithstanding every effort to obtain them, they are not forthcoming, and the correspondence must for the present be left imperfect."

The lady evidently held her Bavarian correspondent in much esteem; and the letters she wrote him, and which are here published, show how she opened up her mind upon a thousand matters transacting during those ten years in England; literature, Art, politics, and social life, all are discussed freely and pleasantly, though sometimes caustically, even to undue severity. These letters will be read with much

interest, as containing the thoughts and opinions of a clear-headed, observant, shrewd, and generally kind and amiable writer. Boner possessed these qualities also, and in no insignificant degree; we should, therefore, have liked to see his own views on the same or similar subjects; and especially on what was taking place in the country which he had made his home. To some extent, however, this latter is supplied by the republication of his contributions to various journals and other literary works both in London and America. For example, in 1865 he became special correspondent in Vienna of the *Daily News*; his letters to that paper occupy a very large portion of the second volume; they are well worth reading for the pleasant style in which they are written, his graphic descriptions of places, men, and manners; and for the view taken of the political situation of the times in Germany. Worthy of special notice are the accounts given of the "Seven Weeks War" in 1866; the coronation of the King of Hungary, and the memoirs of the Emperor Maximilian and of Ludwig I. of Bavaria: the service of the latter monarch in the cause of Art was fully appreciated by the writer of these letters for the English journal. Charles Boner's contributions to literature were not, however, limited to newspapers and periodical works; besides his "Chamois-Hunting in the Mountains of Bavaria," a work which obtained a very large circulation, his "Transylvania," a yet more important work, published in 1865, and several minor books; his "Hunt in the Royal Forest," and his "Cain," evidence poetical genius far above the ordinary level. At the time of his death he was preparing for publication the letters of Miss Mitford, which are now given to the public, though without the comments he, doubtless, intended to make on them, and without the history of her life, with which he proposed to preface the correspondence.

Of the man himself, we can, from our own personal knowledge of him, verify the remark of a German writer:—"Charles Boner was the exact opposite of a German's conception of an Englishman; he was truly every inch a gentleman, but, moreover, filled with such wonderful self-sacrifice for others, with such living sympathy for the weal or woe of his friends, as made even the impossible possible. His was a mind without art or falsehood, a noble truth in the fullest sense was his." His only child, a daughter, is the wife of Horschelt, a distinguished Bavarian painter, whose works we specially noticed four or five years ago.

We cordially recommend these volumes as most agreeable reading, full of varied and interesting matter.

GOING TO WORK. Engaged by R. JACKSON, from a Painting by E. EDDIS. Published by ARTHUR LUCAS, Wigmore Street.

Seldom of late years has a print been issued so extremely welcome as this. It is of a class that always gives pleasure; sufficiently large, but not too large, for framing as a "grace" to any drawing-room or boudoir. It represents a young maiden, stepping from childhood into girlhood—a lady born, although her feet are bare. The "work" she is going to do is to search among the rocks and eddies for sea-anemones, or other marvels which the shore yields. She carries her tub and her spade to delve in the sand, over which she paces with joy and hope, redolent of health. It is a lovely face and form the artist has pictured; very pleasant to look upon, either in Nature or in Art. The engraver has done his part well: the spirit of the charming picture has been caught; little labour is apparent, but the full effect which the artist intended to convey is there. We have not, for a very long time, examined a print so altogether satisfactory.

A VILLAGE MAIDEN. By the Honourable AUGUSTA BETHELL. Published by HODDER AND STOUGHTON.

We remember being much pleased with the "Echoes of an Old Bell," and hoping that its fair author would soon present us with another equally interesting volume. "A Village Maiden"

will win many readers, and] be admired for its 'graceful simplicity, and thoroughly good feeling.'

The story will especially touch young hearts; the characters of both high and low are well contrasted and cleverly sketched—there are many Lady Seymours in the world; indeed, not only are the characters, as we have said, well contrasted but some manifest a power and knowledge of human nature which is by no means general. We congratulate our readers who make acquaintance with "The Village Maiden."

DRAWING AND MEASURING INSTRUMENTS.
By J. F. HEATHER, M.A.; late Mathematical Master at the Royal Military Academy, Woolwich. Author of "Practical Plane Geometry," &c. &c. Published by LOCKWOOD & CO.

Though this treatise is more especially addressed to those whose pursuits are of a strictly scientific nature, there are artists of various kinds to whom it will be found practically useful. It is not a new work altogether, but an enlarged edition, entirely re-written, of one which first made its appearance more than twenty years ago, and has since been continuously used in the military and naval schools of the Government. The instruments brought under notice are those employed in geometrical drawing and in the measurement of maps and plans, and those designed for accurate measurement and for arithmetical computations. The instruction laid down in the text is illustrated by a large number of wood-cuts.

MOOR PARK. By ROBERT BAYNE. Published by LONGMAN & CO.

This very graceful volume describes Moor Park, the seat of Lord Ebury, and gives an interesting biography of the several occupiers through whose hands it has passed, since the manor was owned by the Saxons. The work is thoroughly well done, and the photographic illustrations are good. The plan is after the manner of those with which we have made our readers familiar in our series, "The Stately Homes of England." The mansion has no pretensions to antiquity, and is not picturesque; its history, however, or rather that of its predecessors *on the site*, is of very deep interest, associated with many of the most remarkable men of past ages, and of times nearer our own: its present owner being a nobleman universally esteemed and respected.

SWISS PICTURES. Drawn with Pen and Pencil. Published by the RELIGIOUS TRACT SOCIETY.

One of the earliest books of the season comes to us long before the frost is on the ground. It is very welcome, its numerous wood-engravings are all of great excellence; charming as pictures, and admirable as examples of Art. Many of them are drawn from nature by Mr. Whymper; other artists have gone to the same source for information; and the result is an immense amount of information, conveyed by the pen and the pencil; for the author, too, has done his work thoroughly well. It is a new, but greatly improved edition of an already popular book. The public is much indebted to the Society for skilfully and happily blending instruction with amusement; teaching as well as interesting a large number of readers, especially the young.

BRITISH HEROES AND WORTHIES. Published by the RELIGIOUS TRACT SOCIETY.

Our remarks apply with equal force to this very beautiful and instructive book. There are memoirs of twenty British Worthies, beginning with Wycliffe, and ending with Wren. The series is therefore not brought down to a recent period; that, we presume, will be done in a second and a third series. The biographical sketches are written in a sound and healthful spirit. Precept is here teaching by example, and the results cannot be other than beneficial to all readers—young and old.

